

A COMPARATIVE STUDY OF ANCIENT GREEK AND SANSKRIT STAGE



**ABSTRACT OF THE THESIS
SUBMITTED FOR THE DEGREE OF
DOCTOR OF PHILOSOPHY
IN SANSKRIT**

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First chapter deals with the Theatre - its types, measurements etc. according to Bharata and Abhinavagupta and also the characteristics of Vikrsta Theatre. Bharata describes the three types of theatre in his Nāṭya-sāstra namely (1) Vikrsta, (2) Caturasra and (3) Tryasra. These three again may be divided into Jyestha, Madhya and Avara types according to their respective size. Thus there would be nine types of theatre. According to Abhinavagupta these may further be divided on the basis of the measurement of Hasta or Danda as the measurement unit. Thus the types of theatre would be eighteen in all.

Bharata states that Jyestha is 108, Madhya is 64 and Avara is 32 cubits in length. Several modern scholars have mentioned their different views about the types and measurements of the theatres. According to Bharata, of all the theatres — The Madhyama Vikrsta playhouse is the ideal one. To quote him:—

‘ प्रेक्षागृहाणा सर्वेषां तस्मात्प्रधानीकते । ’. That is why the construction of medium mandapa of the vikrsta type was described in detail in the Nāṭya-sāstra. While Bharata making a specific description of vikrsta Madhyama mandapa measuring 64x32. In the very next verse he has specifically prohibited the construction of a large sized Mandapa.¹

1. Nāṭya-sāstra - 2 - 21. B. H. U. P. Varanasi.

ABSTRACT

Sanskrit literature is very rich generally and still richer specially in the case of Drama. The element of Drama is very important in literature and also in practical life. From the very ancient times Dramatic performances have continuously been one of the major sources of recreation and entertainment. It gradually dawned on the people to find a specific place where such performances could be rendered conveniently. Eventually the stage was evolved through the ages.

It would be worthwhile to go into the etymology of the word 'Theatre'. The word 'Theatre' as it exists in English, is derived from the Greek-word 'Theatron' (ΘΕΑΤ-ΡΟΝ) meaning 'a place for seeing'. The word 'Theatron', in its own turn, is derived, as Prof. Wilfred Granville indicates, from the Greek Verb 'Theomai', which means to see.¹

The present work undertakes to present the comparison of Sanskrit stage and ancient Greek-stage. I have taken the term 'stage' in the sense of 'Theatre' in this work. This work consists into two parts and seven chapters.

1. Prof. Wilfred Granville - 'A Dictionary of Theatrical Terms' - B. No. 184.

Before commencing the construction of the play-house, the ground should be prepared and then on an auspicious day, the theatrical construction has to be started.

There is laid down that a plot of 64 hastas in length and 32 hastas in breadth should be measured with a white thread. This should be equally bifurcated into two and the back-part again be halved into two. The *raṅgāsīra* should be fashioned in the *frontal* half of this last portion. In the rear part *Nepthyagra* should be located.

Abhinavagupta has tried to clarify this lay-out and according to him it is a rectangular theatre building 64 cubits in length and 32 cubits in breadth. It should be divided into two equal divisions, the front and the rear, 32x32 cubits each. Then the rear half should be again divided into two equal parts of 16x32 cubits each. The front part is again divided into two equal parts - of these two parts, the one behind is the *raṅgāsīra* 8x32 cubits where the characters come from the green-room while the front part is the *śiṅgāṭhā* 8x32 cubits. It is the main part of the stage.

The *Nepthyagra* should be fashioned in the back-part 16x32 cubits. The *śiṅgāṭhā* is flanked by *attavārāṇī*. The term *Mattavārāṇī* has been explained by several modern scholars in various ways. They differ widely about its characteristics, shape and location etc. This

problem has been discussed thoroughly in this work and it is concluded that the Vettavāraṇī, a gallery-like construction was to be constructed on both the sides of Maṅga-pīṭha.

The Maṅgaśīra should be constructed with six wooden-pieces and the Green-room should have two doors opening into the Maṅgaśīra.

The shape of the theatre should be like a courtain-cave and it should be constructed with 'Dvi-bhūmī'. The seating arrangement on a floor of this type will be convenient to the audience and their view to the stage will not be obstructed. The walls must be decorated with beautiful paintings.

According to 'Bhīṣma-sūtra' the Caturāṅga theatre measuring 32x32 hastas is to be divided into eight sections, so as to have sixty four panels like those of a chess-board. The stage measuring 8x8 hastas in the square shape should be located exactly in the centre. Then the Maṅgaśīra measuring 4x32 and equipped with 16 dāṇḍas should be constructed followed by Green-room measuring 8x32 hastas.

Charaka and 'Bhīṣma-sūtra' both prescribe raising of several columns of pillars at different parts after constructing four main pillars in the four corners. Then

Vedikās, each on either side of the Rāṅgipīṭha should be constructed. The Mattavārāṇīs should be constructed on the sides of the Vedikā. Then auditorium of wood or brick-work, beyond the pillars and having the shape of a star-shaped, should be constructed for seating the audience.

Third chapter deals with the characteristics of Tryasra theatre which is built as 'Tirkana' or triangular in shape, all the three sides being equal. Bharata has given no dimension of it which can be ascertained on the basis of other two types of theatre namely 'Vikranta' and 'stambha' concluded in this work.

The Rāṅgipīṭha in a 'Tryasra' theatre is also to be triangular and located at the centre.

This type of theatre has been mentioned to have three doors. Though Bharata and Abhinavagupta both, are completely silent about the shape, dimension etc. of the auditorium in a Tryasra theatre, yet it becomes quite obvious that the remaining portion would serve the purpose of auditorium. Prof. P.K. Acharya has thrown some light on this problem and it is quite logical to conclude that the Auditorium of this type of theatre is also triangular.

Thus the Rāṅgipīṭha, Rāṅgāsīra, Mattavārāṇīs, Vedikās, Green-room and Auditorium are the main parts of the Indian theatre. The Rāṅgipīṭha and Rāṅgāsīra are

divided by the curtain, located between them.

The second part of this work is related to the Greek theatre.

In the beginning the Greek theatre was always an open-air structure, which was later on replaced by the one of stone. The theatre of Dionysus which still exists in a reconstructed form, at the site of that original one constructed in Athens on the south slope of the Acropolis in about 330 B.C. is a living proof of the above mentioned fact. It is consisted of three main parts - Orchestra, Skene or stage-building and the Auditorium.

In the middle of Greek theatre existed a circular space called Orchestra - on which the chorus performed their dances. They entered the Orchestra by means of passages, called the 'parodoi' - provided on the sides of the stage and serving also as an access to the audience.

Actors-chorus division created the need of skene, where the actors could change their costumes. It was a simple tent erected at the edge of the orchestra. In later stage, it served only as a back-wall and the stage came to be divided into two parts. The front one was calledlogeion where the actors spoke, and the second

one Proscenium, which represented the scene and scenery.

At the both ends of the stage were provided two Projecting-wings, called the 'Paraskenia'. The skene had at least three entrances to the stage and Orchestra, two others were given by the passage between the Paraskenia and the Auditorium.

The Auditorium of Greek theatre was in semi-circular shape. The upper and lower sectors of the seats were separated by an empty space called Diaoma. The seats themselves were arranged in stair-form.

In the Greek theatre stage-machinery like Periaktes, Ekkyklema and Crane were used to represent such scenery as could not be presented before the eyes of the audience in their realistic form.

There are many similarities and dissimilarities between the Greek and Indian theatres, for example, both of them originated from religious performances and at the outset, plays were staged in open-places in ancient India and also in Greece. Both the stages have two parts each. The position of the Projecting-wings and curtain is also similar in Greek and Indian Theatres. In addition to these similarities, there are many others between them.

The extent of relationship between Greek theatre and Indian theatre is an important problem. Almost all the great authors and scholars have expressed their views on this problem. But Greek influence on Indian theatre has been a subject of discussion among the scholars and many have given their interpretations in favour and opposition of it. But they could not assert any definite *Conclusion* and the problem remains unresolved.

There are many dissimilarities between Greek and Indian theatres obviously under the compulsion of some special circumstances related to both the countries.

From the foregoing discussions it can be safely said that though this is not possible from the available material, to give a final verdict about the extent of influence on Indian theatre, but it can be asserted that some sort of influence had its way through the early cultural intercourse of both the peoples.

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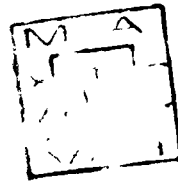
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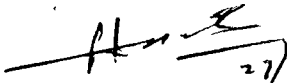
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Certified that this thesis entitled as 'A Comparative Study of Ancient Greek and Sanskrit Stage ' is an original work of Smt. Asha Kumari and is hereby forwarded to be got adjudicated.


27/7/83

(P. Anand)

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C O N T E N T S

PAGES

Preface	1 - 111
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Part - I

Chapter - I	Theatre, Vikranta Theatre - its chief characteristics.	1 - 48
Chapter - II	Caturanga Theatre - its chief characteristics.	49- 75
Chapter - III	Tryasra Theatre - its chief characteristics	76- 90
Chapter - IV	Main parts of Indian Theatre Kakaya-Vibhāga, Arjasastra and Arjasastra, Natyaśāstra and Curtain in Sanskrit and Greek.	91-126

Part - II

Chapter - V	Ancient Greek Theatre.	127-145
Chapter - VI	Main parts of Greek Theatre and their comparison with Indian Theatre.	146-162
Chapter - VII	Conclusion.	163-169
	Bibliography	170-177
	Figures No.	1-27

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Preface

In ancient times, dances and plays were a source of pleasure and entertainment in both India and Greece alike. Along with this sort of entertainment, did have a link with religious feelings.

In the beginning, the dances were staged in the open places in both the lands. Gradually it was more and more realised to erect a particular place where plays might be staged. This necessity led to the invention of 'Theatre'. My former supervisor, Late Prof. S.C. Tripathi, advised me to work on the topic - 'Comparative Study of Ancient Greek and Sanskrit Stage'. Unfortunately he expired in the middle of my work. I am indebted to him for his suggestions on this topic.

After this I got an opportunity to work under the guidance of Dr. S. K. Chakrabarti, the present supervisor of the Sanskrit Department at Aligarh Muslim University.

I have taken the term 'stage' in the sense of theatre in this work. The English word 'Theatre' is derived from the Greek word 'theatron' meaning 'a place for seeing'. In Sanskrit it is represented by the words *dr̥śya-grha*, *Nṛtya-mandapa* and *rekṣāgrha*.

In the present work, only the stage has been selected for discussion. Moreover, it has been limited to the ancient period and to the structural point of view.

This thesis consists of seven chapters and is broadly divided into two parts - First is related to the Indian and the second one to the Greek theatre.

In the 1st Chapter, the types and measurements of theatre and the chief characteristics of vikrsta-theatre have been brought into light according to the principles of Bharata while second chapter deals with the characteristics of Caturasra Theatre.

Third chapter provides the discussion on the Tryasra type of theatre according to Bharata, Abhinavagupta and other scholars.

In the fourth chapter main parts of the Indian Theatre - Rangapitha, Rangasirsa, Mattavaranja, Kakya-Vibhaga and Curtain etc. and those of the Greek theatre have been discussed.

Fifth chapter deals with the chief characteristics of Ancient Greek theatre and the sixth chapter describes its main parts and elaborately *discussing* its comparison with the main parts of Indian theatre.

The last chapter brings out the conclusion in regards to the comparative study of both the stages.

In presenting this work I wish to make certain acknowledgements by way of fulfilling the minimum obligations.

First and foremost, I acknowledge my sincere and deep gratitude to my guide - Dr. P. Nand Shastri who supervised my work with great interest and affectionate care.

I owe a debt of gratitude also to the Seminar Incharge Dr. S. S. Sharma of the Sanskrit Department for providing the books.

My gratefulness is due also to the Librarian of Boulang Azad Library, Mr. S.D. Sharma and others who provided books and rendered other helps.

I also wish to record my deep sense of gratitude to my mother, brothers - Sri V.K. Saxena, Sri K.K. Saxena, Sri Y.K. Saxena and brother-in-law Sri L.K. Saxena and my husband Sri Vijay Kumar Saxena who provided persistent encouragement throughout the research work.

In the end, I also extend my gratitude to Dr. D.K. Jain for preparing the figures and to all who helped me in the completion of this work.

Asha Kumari
Smt. Asha Kumari

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ABBREVIATION USED

Abh.	- Abhinava-bharati
Bh.	- Bhatrihari's V-eragya- ¹ staka
B. H. U. P.	- Benares Hindu University Press
Chow. Ed.	- Chaukhambha Edition
Com.	- Commentary
Ed.	- Edited, Edition
Kmb.	- Kumārasambhava
Let.	- Latin
Vel.	- ^V elvikēṣṇitṛe
M. K.	- ^M ṛtī-Madhava
Mroch.	- Mrochakatika
Sis.	- Śisupālavadha
अभि०	- अभिनव सारणी

PART - I

CHAPTER - I

CHAPTER - I

What is Theatre

It would be in the fitness of the things to shade a bit of light on theatre in general before we proceed to discuss the ancient Greek and Indian theatres in all their aspects. The word 'Theatre' as it exists in English, derived from the Greek word 'Theatron' (Θέατρον) meaning a place for seeing.¹ The word 'Theatron' in its own turn is derived, as Prof. Wilfred Grenville indicates, from the Greek Verb 'Theaomai', which means to see.²

It can therefore be surmised that the 'theatre' or 'theatron' by its sheer derivation means 'a place for the audience to see the performance in broader sense'. A theatre is a building or place furnished with seats and provided with a stage upon which plays or dramatic spectacles are performed, a playhouse. Thus it has come to signify a building or place so arranged that people can see and hear a performance given by others. The part of such a building where the actors and others display their performance is called the stage. This chapter deals with the theatre from the viewpoint of the structures in which it has traditionally been presented.

1. Henry George Liddell & Robert Scott

- A Greek-English-Lexicon - P.No.785.

2. Prof. Wilfred Grenville - 'A Dictionary of Theatrical Terms' - P.No.184.

Thus the Nṛtyamandap is divided into Vikṛta, Caturasra and Tryasra classes with their subdivision into Jyestha, Madhyama and Avara on the basis of the measurement of Hasta and further into nine classes on the basis of the measurement of danda. Abhinava also admits of these eighteen types of theatres. At the end of II chapter he states that many types of theatres may be constructed according to the instructions given above.¹

Thus the above mentioned nine classes are:

Vikṛtajyestha	=	108x64
Vikṛtamedhya	=	64x32
Vikṛtavera	=	32x16
Caturasrajyestha	=	108x108
Caturasramedhya	=	64x64
Caturasravera	=	32x32
Tryasrajyestha	=	108
Tryasramedhya	=	64
Tryasravera	=	32

All these measurements given here are in accordance with the 10th verse of the text² which explicitly states that Jyestha is 108, Madhya is 64 and Avara is 32 cubits in length which apparently means that each of the Jyestha types should begin with 108 cubits.

1. "एतेन विधिना कृत्वा नाट्यमण्डपाः ॥"
- अमि. पृ. २०१ ।

2. Nṛtyasāstra 2-10.

Notwithstanding the exceptibility of these varieties and these measurements to the scholars Abhinava and others, we come across in consistencies on their part when we examine Bharata's statement "प्रेक्षागृहणां मध्यममिच्छते ।" alongwith the comments of these scholars.

According to Bharata, of all the theatres, those of the Madhyama playhouse is the ideal. Bharata appears to have centered his attention only on the Madhyama measurement of all the three types of Playhouses.

From Sloka 30 to 85 Bharata devotes to the description of the measurement of Vikṛta type of playhouse and points it out as 64x32. This measurement is in perfect conformity with the medium size measurement of Vikṛta playhouse according to the above table.

However Bharata describes the measurement of caturasre playhouse from Sloka 86 to 101 and gives its measurements as 32 Baste or all the four sides.¹

He deviated from the general measurement of medium sized caturasre playhouse of which the dimensions are supposed to be 64x64.

1. "सुप्ततलस्त्रि कर्तव्या हस्त्रा द्वात्रिंशदेव तु ।"
- नाट्यशास्त्र, पृ. २-६१ ।

The size of 32x32 prescribed by him relates to the 'Avara' measurement of the caturasra in the above table. It is here that the inconsistency exists as in the case of Vikrta, Bharata's dimensions conform to the Madhya size and in the case of Caturasra - they conform to the 'vara size.

Among the modern scholars Dr. Menkad and Prof. Subba Rao have attempted to resolve this inconsistency.

According to Menkad, Vikrta represents Jyestha, Caturasra Madhya and Tryasra Avara. He inferred that the two verses referred above attributed to Bharata were actually interpolations. According to Menkad verse 9 expressly states that Jyestha etc. are the Pramanas of Vikrta etc. and verse 10 gives these measurements. A combined reading of these two verses makes it clear that Vikrta has the Jyestha measurement which is 108 culite. Therefore its varieties should begin with 108. Thus Vikrta-Jyestha is 108x64, Vikratamedhya 64x32, Vikrta-Avara 32x16. In this way Caturasra will have madhya measurement that is its varieties will begin with 64. Thus Caturasra Jyestha 64x64, Caturasra madhya 32x32, Caturasra Avara 16x16. According to him this is the only way to harmonise these otherwise conflicting statements.

We have another version of Prof. Subba Rao by way of resolution of this inconsistency.¹ He also relates the measurement of Vikrāta with Jyēṣṭha, that of Caturāsa with Mādhyama and of Tryaṣṭara with Īvara. Again he has also admitted of the beginning of measurement respectively as 108, 64 and 32 Hastas.

Besides he has also asserted that all the nine varieties of mandapas given in the list are not practically serviceable. Only three of them are worthy of use and thus there too only the caturāsa mandapa with the size 32x32 is appropriate while the remaining two are impracticable. The reason being that if the Caturāsa mandap is erected with the size 108x108, it would be almost double the size of Vikrāta (108x64). The size 108x108 for Caturāsa mandapa is the largest and not practicable. Similarly the Caturāsa mandapa 64x64 is also double the size of medium type of Vikrāta mandapa which is 64x32. So that two are impractical. Hence the only appropriate mandapa in the Caturāsa group is of the size of 32x32 and Bharata has given a description of this very type. As observed earlier the Caturāsa

1. 'Critical survey of the Ancient Indian Theatre in accordance with the second chapter of the Bharata.
- Nṭyaśāstra by Prof. D. Subba Rao. P.No.445.

mandapa is the medium one. The measurement of medium mandapa runs 64 hasta and thus the mandapa of 64x64 and the other of 32x32 are the measurements respectively for Jyestha and Madhyama of Caturasra. Subba Rao is of the view that it is for this reason that Bharata has made description of 32x32 hasta for the medium mandapa of Caturasra.

Therefore the Vikrsta sized mandapa is Jyestha, Caturasra is Madhyama and Trya~~ya~~ra is Avara. This opinion has been established by both the scholars. They seem to have based their conclusion on the following verse: " कनीयस्तु स्मृतं त्रयमष्टं, चतुरष्टं तु मध्यमम् ।
ज्येष्ठं त्रिकुष्टं त्रिष्टं नाट्यवेद प्रयोक्तृभिः ॥ "

In the light of this verse, the playhouses cease to have nine classes; and have only three because the Vikrsta mandapa is renamed as Jyestha, Caturasra as Madhyama and Trya~~ya~~ra as Avara.

Now the point is whether the question of inconsistency raised by Dr. Narkad and Prof. Subba Rao and the explanations provided by them are authentic.

The facts mentioned in this context make it clear that sole ground of controversy raised by these two scholars is the following statement of Bharata:

" त्रैतागृहाणां सर्वेषां तस्याऽन्वयमिच्छते । "

According to this verse the Madhyama mandapa is considered to be the best. That is why the construction of medium mandapa of the Vikrsta type was described in detail. Likewise the construction of only one type of Caturasra Mandapa was described in detail in verses 86 to 101. Eharata quoted its size as 32x32. Like the Vikrsta Mandapa the medium of the Caturasra Mandapa too has been considered ideal and described in detail. This has led these two scholars to establish the Caturasra as the medium mandapa. But this conclusion does not appear to be convincing. This is the Avara Mandapa of Caturasra and can not be accepted as the medium one.

Now the question arises that while describing the medium Mandapa of Vikrsta, why Eharata went on to describe the Avara Mandapa of Caturasra. The possible reason appears that while making a specific description of Vikrsta Madhyama Mandapa measuring 64x32. In the very next verse he has specifically prohibited the construction of a larger sized Mandapa.¹

According to this instruction a Mandapa larger than 64x32 haste should not be constructed. The Catur-

1. वनः ऊर्ध्वं । कर्तव्यः कर्तृभिर्नाट्यमण्डपः ।
यस्मादव्यक्तभावो हि तत्र नाट्यं कृजेदिह ॥
नाट्यशास्त्रे २-१६ ।

rasa Madhyama mandapa of 64x64 is just the double size of Vikrsta Madhyama Mandapa which measures 64x32 and in that case the dramatic performance will be off the focus. It is quite likely that for this reason Bharata ignored the Madhyama Mandapa of Caturasra measuring 64x64 and described the one of 32x32 hasta.

Now the next point is that Bharata wrote:
 "प्रमाणेषां निर्दिष्टं हस्तदण्ड उपाग्रम् ।"

Explaining Hasta and Danda as separate measuring rods. Abhinavagupta classified the playhouse into eighteen types - nine based on hasta and nine on Danda.¹

According to Bharata four Hastas make one danda.²

This was pointed out while describing the units of measurement. This proves that Hasta and Danda are two different terms of measurement. But no where in Nāṭyaśāstra do we find a mention of the Danda measurement while Bharata himself defined hasta and Danda as two separate measuring rods, he did not at all take into account in his Nāṭyaśāstra the Danda measurement and focused his sole attention on the Hasta measurement. This significant fact has been completely ignored by Abhinava, while classifying the Mandapa

1. Abh. p.173 B.H.U.P., Varanasi

2. 'चतुर्विंशती मवेददण्डो' - नाट्यशास्त्र २-१६ ।

into eighteen types. It is only the modern scholars like Prof. Subba Rao, P.K. Acharya and Dr. Menkad etc. who have raised this issue.

Prof. Subba Rao does not accept the theory of Hasta and Danda as two separate units. He interprets Bharata's Hasta Danda as 'Hith Bher ka Danda' and puts further, P.K. Acharya's Dictionary in evidence for this interpretation.¹ In this Dictionary Hasta-Danda has been defined as a length of 18 inches i.e. one hasta.² On this basis Prof. Subba Rao has admitted only nine types of playhouses.

Dr. Menkad view is that one Hasta is $1\frac{1}{2}'$, but one Danda is 6'. Dr. Menkad's statement is that "if we take the measurement in dandas, Vikramaditya will have a range of 48×48 sq. dandas i.e. $288 \times 288'$ which will give a floor area of 82,944 sq.ft. This area can accommodate about 20,000 persons. Further, the largest type admitted in theory is Vikrama Jyestha, which will have a range of 54×54 . If we take hasta measurement this will mean $81' \times 81' = 6,561$ sq.ft. accommodating 1,500 persons, but if we take danda measure^{ment}, it will mean a range of $324' \times 324'$.

1. 'A Dictionary of Hindu Architecture' - P.K. Acharya p.13.

2. Ibid p.13.

1,06,976 sq.ft. which would accommodate about 25,000 persons, which is impossible.^{1.}

Thus Subba Rao while interpreting Hasta-danda as one unit, failed to explain why Bharata defined Hasta and Danda as two separate units. On the other hand, Dr. Mankad while accepting the theory of 'danda' and 'Hasta' being two separate units, failed to explain why Bharata ignored the 'Danda' unit. There the problem stands as such.

Kumbha has used the term 27 Danda in place of 108 Hastas.² This leads us a step forward towards the direction of solution of the problem. Following the theory of Kumbha, if we accept the measuring term Danda in place of Hasta, the stage (Theatre) would not be oversized, which falls in line with Bharata's theory too and also provides an explanation for Bharata's silence about the Danda measurement.

Now 108 Hasta will convert into 27 Danda, 64 Hastas into 16 Danda and 32 Hasta into 8 Danda. On this basis the mention of hasta measurement can co-exist with that of Danda measurement. With this conclusion the fear of

1. Ancient Indian Theatre - Dr. Mankad p.14.

2. बतुर्हस्तो मवेदण्डो नाट्यदेशमगती तदा ।
तत्र स्यान्नास्ति देशम सप्तविंशतिदण्डकम् ॥

- मरुत कौश - धृम, पु. २६६ ।

the Nāṭya-mandapa being four times larger and hence unpractical is also eliminated. And there remains no contradiction in the theory of Bharata and its interpretation by Abhinava. So this conclusion appears to be more appropriate.

Before commencing the construction of the play house, according to Bharata, it is essential that first the soil should be examined. After this the theatre construction should be started according to the measurement of Vāstu with good feeling. According to Abhinavagupta¹ the word Vāstu is the implication of measure and acceptance of the ground. That is to say that how much length and width should be taken and from which type of ground? Then Bharata states that the soil must be in level, constant, hard and black or white. According to Abhinava, others hold that white and black soil should be mixed to construct the Nāṭya-mandapa.² Then it should be cleared of all rubbish like bones, skeletons, nails, skulls, grass, stones and such other things and whole field must be ploughed. Having purified the ground that way, the measurement be advised.

1. अस्मिन्त्विति । 'ग्रहणं प्रमाणं वेत्सुपलक्षणाणरूपेण प्राप्तेन ।'

- समिनव भारतो, पृ० १७४ ।

2. म-ने तु व्यापिश्रित्तमाहुः ।'

- उपरिष्ठ, पृ० १७४ ।

Here Bharata refers to the auspicious constellation under which the theatrical work has to be commenced. The three uttarās, namely, uttarāṣāḍha, uttarāphālguni, uttarābhādrapadā and other stars Kṛgāśīrṣā, Viśākhā, Revatī, Hasta, Tīṣya and nārādhā are the auspicious constellations for constructing the Nāṭyamandapa. Then in the Puṣya constellation ground must be measured with a white string. This measuring thread should be made of Karpāsa, Vālkale or Mūñja by those who have experienced. It must have no joints. Wise people should make such thread as can not be broken. If the thread is broken in the middle, the death of the King is definite and if broken at one third part of the thread, a political disorder of national order would take place in the country. If broken at the fourth part, the destruction of the chief builder is said to come across. Even at the fall of the measuring thread some sort of loss was quite sure. Handling of the measuring thread should always be rendered with great care.

Abhinava remarks that the measuring string should not be prepared with leather.¹ This statement of Abhinava seemingly indicates that leather is not considered auspicious.

1. 'वर्मकृतं पादपूत्रं न कार्यं धर्मिणं च न त्वया ।'

- वामिनव्याख्ये, पृ० १७५ ।

The Rectangular (Vikrsta) Theatre

Bharata has used the three different words for rectangular theatre, as Vikrsta¹, Viprakrsta² and Prakrsta³. Abhinavagupta, however, has given different etymologies of these three words. According to him the etymological meaning of the word Vikrsta is as follows. The Vikrsta should be long (Dirgha) on the basis of divisions (Vibhāgen) not equal in all directions.

" विभागेन कृष्टी दूर्ध्वो न तु चतसृषु दिक्षु समेन ।"

He has further given the etymology of the Viprakrsta:
" प्रकर्षः प्रकृष्टं तद्विभक्तौ विप्रकृष्टः ।"

Prakrsta is explained by Abhinavagupta as:

" प्रकृष्टत्वादतिविस्तरेण त्वादयश्चला गच्छेत् । तथा प्रगतं कृष्टं कर्षणं देव्यं यस्य तस्य मातः ।"

It indicates that Abhinavagupta is explaining the dimensions of that type of theatre which is larger in length than the width. Obviously it can not be square in shape and has essentially to be rectangular. Bharata called it by different names as Vikrsta, Viprakrsta and Prakrsta in the same sense.

-
1. Nāṭyaśāstra 2-8, 13, 14, 12-20.
13-1 & Vol. 4, Prologue 1d.
 2. Ibid 2-22 "
 3. Ibid 2-23 "
 4. Abhinavabharati p. 163 B. H. U. I., Varanasi
 5. Ibid p. 170 "
 6. Ibid p. 172 "

It is to be noted that Śāradātanya has accepted the Vṛtta (or circular) theatre in place of Vikṛta.¹

Further Bharata lays down that a plot of 64 Hastas in length and 32 Hastas in breadth should be measured with a white thread.² This should be equally bifurcated into two and the back part again be halved into two. The Raṅgaśīrṣa should be fashioned in the frontal half of this last portion. In the rear part Nepathyaḥ should be located.³

Abhinavagupta has tried to clarify this layout and according to him it is a Rectangular theatre building 64 cubits in length and 32 cubits in breadth. It should be divided into two equal divisions, the front and the rear, 32x32 cubits each. Then the rear half should be again divided into two equal parts of 16x32 cubits each. The front part is again divided into two equal parts. If

1. Bhāveprakāśanam p.430, 10-68 Agra prakāśan.

'Vṛtta' is defined by Śāradātanya thus:

"परमष्टपिकः सद्यः पञ्च राजनिपदः सह ॥ ६८
राजः सङ्गीतकं यत् कृत्वा रङ्गमष्टपः ॥"

2. Nāṭyaśāstra 2- 37 B. H. U. P., Varanasi.

3. Ibid. 2- 38-39 "

these two parts, the one behind is the Rangasīra 8x32 cubits.¹ Rangasīra called the inner place where the characters come from the Green-room.² See Fig. 12

The front part is the Rangapītha. It is the main part of theatre.³ See Fig. 12

The Nupthyagraha should be fashioned in the back part 16x32 cubits. Abhinavagupta mentioned two views about the measurement of Rangapītha. According to one view, it was 16 cubits in breadth and 8 cubits in length. Other hold it was 8 cubits in breadth and 16 cubits in length.⁴ See Fig. 12

Demerit of Jyestha and Avara size of Vikrāta

As Bharata puts it theatre-stage should not be erected larger than 64x32, because in that case the dramatic performance would become inexpressive.⁵

Abhinavagupta explains the meaning of every term, stated by Bharata in his annotation. According to him the 'अवर्ग' conveys the meaning that the size should

1. Abhinavagupta - Abhinavabhāratī p.177 B.H.U. Varanasi

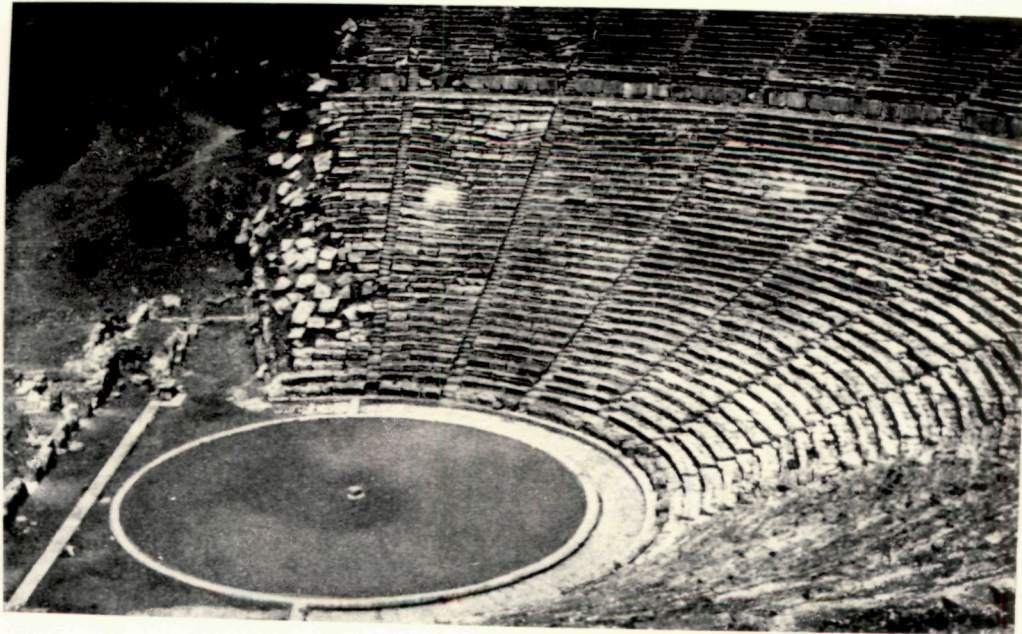
2. Ibid p.177

3. Ibid p.177

4. Ibid p.178

5. Nāṭya-Śāstra 2-21.

FIG. 20



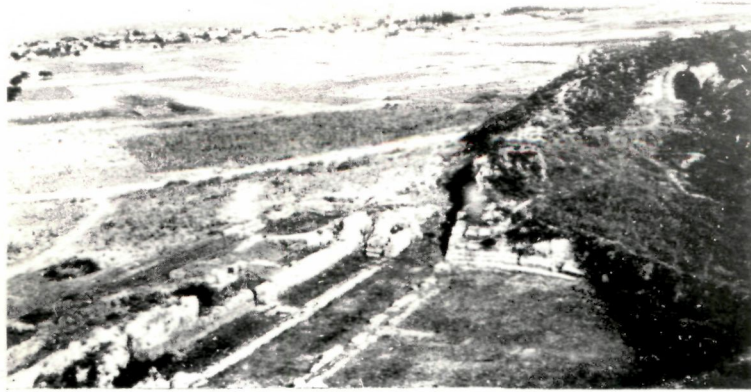
THE THEATRE OF EPIDAUROS, BEFORE RECONSTRUCTION

FIG. 21



THE THEATRE OF DIONYSUS IN ATHENS : VIEW FROM THE AUDITORIUM

FIG. 22



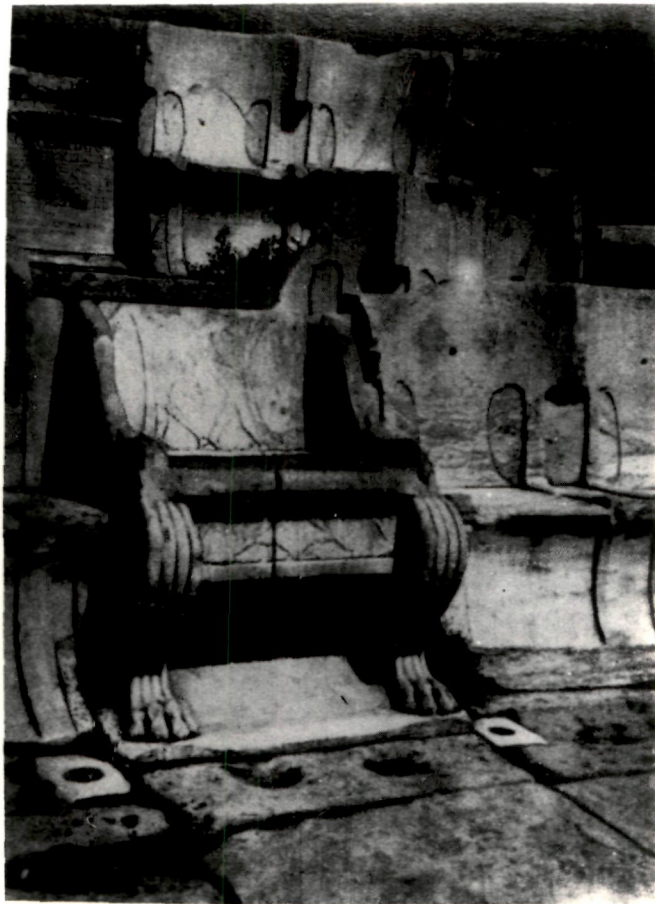
TWO VIEWS OF THE THEATRE OF SICYON,
SHOWING LAYOUT OF STAGE BUILDINGS

FIG. 23



Fig. 23. Earliest stone foundations, showing slots for wooden posts

FIG. 24



(1 . Throne of the high priest

FIG. 25



VASE - PAINTING

FIG. 26



R. Auditorium with gangways

FIG. 27



Orchestra with central altar base

not be larger or smaller than the standard one.¹ That is, with this Madhyama mandapa being available, no other mandapa can deliver the good. The word 'दर्शय' means that the erectors need not waste their labour because in a mandapa of larger or smaller size the Nāṭya², would be inexpressive.

Discussing these shortcomings Bharata further states that on a stage of Jyestha size of Vikrsta mandapa, the actors will have to adopt high-pitched tone which will be disagreeable to the audience nearer the stage because of its disproportionate volume and disagreeable to the farther audience because of its inaudibility. Thus the voice would be discordant to entire audience. Similarly in the Svara mandapa the sound would suffer from congestion and have no space to expand and would result in a discordant-ness.³

Abhinavagupta also analyses the sound system in a Jyestha mandapa on similar lines. He emphasizes that the sound before reaching the farther audience would become very low and would be inaudible to them. Tracing

1. 'ऊर्ध्वमिति' - 'प्रमाणस्याधिभ्यं - कृतातिरेकाभ्यामिति
पक्षव्ययम्' । - बभिनवभारतो, पृ. १७० ।

2. नाट्यमिति - 'कृतावान्तरमेदप्रमेदे दर्शयितुम्' ।
- वही, पृ. १७० ।

3. Nāṭya-Sāstra 2-22

its reason in 'अविस्तरणमर्थत्वं' he suggests that the principle of reflection of sound which produces echo will fail on this stage.

In the Avare mandapa the dialogues spoken in high tones will be subject to 'अविस्तरणमर्थत्वं' that is they will lose their melody and thus become discordant.¹

Recounting the demerits further Bharata states that with the mandapa being very larger or very small, the several ocular postures of the actors will become inexpressive and will not be noticed by the audience.²

Abhinavagupta also established that dialogues, songs and music all will lose their expression and the entire dramatic performance will thus lose its appeal. He also explains every term stated by Bharata that facial expressions like tears, sweat etc. and costume crown, turban etc. as also physical postures of the actors - all will be invisible to the audience because of the large expense of the mandapa.³

On the other hand if the mandapa is very small inexpressiveness of other type related to nearness will

1. Abhinava Bharati p.171

2. Nāṭya-Sāstra 2-23

3. Abhinava Bharati p.172-173.

develope.¹ So in either case- over-large and over-small mandapa - the problem of inexpressiveness exists and so the Madhyama mandapa stands out to be ideal one.

Naturally therefore, Bharata discards both the Jyestha as well as the Avara mandapa and establishes the ideal characters of the Madhyama one. He states that Madhyama mandapa contains the best audiovisual arrangement for dialogues, songs, dances and facial and bodily postures of the actors.²

Further Bharata states that Jyestha - sized mandapa is specially meant for Gods. Madhyama sized for Kings and Avara sized for the rest of the people.³ Commenting on this text of Bharata and further internal evidence - Abhinavagupta states that the Jyestha Mandapa is meant for performance of Dima and like then wherein the Devas and Asuras stand as Antagonists to each other. The madhyama one is meant for plays like Nataka in which Kings are the heroes while the Avara one is meant for plays like Bhana and Prahasana in which the ordinary men and women are characters.⁴

1. 'मः कनोपस्थाद्वेनः परा द्विगोपापव्यस्तता प्रवेत् ।'

वर्णनान्तर, पृ. १०४ ।

2. Nāṭya-Sāstra 2-24

3. Ibid 2-11

4. Abhinava Bharati p.167-168

Describing the construction of Madhyama - Vikrata, Bharata states the " I shall describe the characteristics of that mandapa which is for human beings.¹ Reasoning that Devas can create buildings and gardens etc. by their imaginative powers, but all works of human being have to be done only by the men of their efforts. Therefore man should not rival with the Nitya-Mandapa erected by Devas.² Hence the subsequent details are applicable to the stages meant for the mortals.

Merits of Vikrata Jyestha

Abhinava opines that for the Rupakas like the Pima the mandapa measuring 108 hastas in the most desirable as the performance demands much longer space owing to the abundance of musical instruments on the stroke of which the characters make their heroic movements.³

1. Nāṭya-Sāstra 2-26 Baroda edition.

2. Ibid 2-25,26

3. "यत्र देवास्तुत्याज एव नायकप्रतिनायकयुक्त हिमादावास्मट प्रगते
विनयस्वर्गोपयोगान्, भाण्ड्याप्रधानाश्च विरिक्तादेतद्वय -
दोषैरदोषैर्नालपरिग्रहादिशौगाच्च यत्तत्मावजासम्पदादयो न्तरेति ह्यसौ
वपुश्च उत्तर्यः ।"

- रत्नविमर्श, पृ. १६५ ।

Naturally only the Jyestha Mandapa can serve this purpose. As on a congested stage, the audience can not get a full and clear view of the performance. It is for this reason that Abhinavagupta laid his emphasis on the type of Jyestha Mandapa.

The Vikrsta stage is considered as the most useful for the purpose of 'पादगतिचर' as 'पदपद' a kind of 'गतिचर' can be repeated again and again on a Vikrsta mandapa and if the space is meagre, it would jeopardize the 'गतिचर'.

The Measurement of Theatre

About the mode of measurement Bharat speaks of two units and quotes:

"Pramāṇam Eṣam nirdiṣṭam hasta dandāsamāśrayam"
and further gives a table of measurement as follows:

"Eight Angus make one rajas (Cardust), eight rajas make one bahs (Hairend), eight like as make one yuka (louse), eight yukas make one yava (Barley), eight yavas make one angula, Twenty four angulas make one Hasta and four hastas make one danda. Thus table of measurement substantial tallies with the one given in Vrahat

१. 'चतुष्टयाय च भूय भूयः त्रिपदी ।'

विशेषमप्याह रुद्रः चतुष्टय इति । -

प्रतिनन्दनारण्य, p. 5032 ।

Saṁhitā.¹

According to Abhinavagupta the famous 'anu
परिमाण' is anu.² Rātyasāstra also accepts 'अणु'
as the smallest measurement but in Vraha Saṁhitā it is
the 'परमाणु'.³

Anu is defined by another commentator of Bharata's *Nāṭya*
Sūtra, Madhusūdan as sixty times the particle of dust visible
in the rising of the sun.

The an-ula measure is practically the same in
almost all Sanskrit works such as the architecturals and
others.

१. परमाणुरनी जलाश्रितानां यत्कं योऽङ्गुलं वेति ।

यष्टगुणानि योऽङ्गुलं भवति गुणः ।

- वृहत्संहिता - द्वितीयो भागः, पृ. ३३८

२. "अणुः" प्रसिद्धोऽणुपरिमाणः ।"

- अमिनवभारती, पृ. १२२ ।

३ - "जलाश्रिते भवति यत्पृथ्वी दृश्यते रजः ।

तस्यः अष्टितमो भागः परमाणुः स उच्यते ।"

- नाट्यशास्त्र, पृ. १६७ ।

The Foundation of Nāṭyamandapa

The foundation (Sthāpana) of a Nāṭya-mandapa would be laid on an auspicious star and with the players on all sorts of musical instruments like Kettle- drums, Conch and Mṛdaṅga etc. In this occasion all the bed-owens like hyprocrates, hermits with saffron coloured garments and handicapped persons should be eased out from that place.¹

Procedure for offerings in the foundation laying ceremony

Offerings consisting of different varieties of foods (tuffs), scents, flowers and fruit should be made to all the ten directions at night, observing the rule of offering white foodstuffs to the east, blue to the south, yellow to the west and red to the north², with the chanting of hymns to the respective gods and the Brahmins be offered food prepared with milk and ghee.³

Abhinavagupta emphasises that there should be absolutely no departure from the prescribed procedure of offerings to different directions. Therefore the procedure of offerings has been elaborately described. The

1. Nāṭya-Sāstra 2 - 40-41 B.H.U.P., Varanasi

2. Ibid 2 - 42-43

3. Ibid 2 - 44

term : 'वाङ्मय' indicates that offering of red colour should be made in the 'वाग्नेय कौण' (because its guardian god- Fire is of red colour)¹.

Bharata goes on to relate that at the occasion of foundation Ghṛe² and Pāyasam³ should be offered to Brahmanas and Madhupark⁴ to the King. The builders or the performers should be offered cooked rice alongwith jagrg.

In this way the foundation should be laid by the wise men during the auspicious part of a happy Tithi under asterism Mūlā.⁵

Raising of walls

The foundation thus having been laid the walls should be raised.

1. Abhinava Bharati p.179, B.H.U.P., Varanasi.

2. Manmohan Ghose has explained the following term:

"Ghee - According to Manmohan Ghose - Ghee is clarified butter."

3. Pāyasa - Rice cooked in milk with sugar. It is a kind of rice-porridge.

4. Madhuparka - A mixture of honey, a respectful offering prescribed to be made in Vedic times, to an honourable person and this custom still lingers in ceremonies like marriage. Its ingredients are five; Curd (dadhi), Ghee (Sarpis) water (Jala), honey (Kasudra) and white sugar (sita).

- Nāṭya-Sāstra - Ed. Manmohan Ghose p.24.

5. Nāṭya-Sāstra 2-46 B.H.U.P., Varanasi.

Erection of Pillars

The walls having been constructed columns should be raised on an auspicious Tithi and Karana¹ which are under a good asterism such as Rohini or Sravana.

The pillars should be constructed early in the morning when the sun has just arisen, by an accomplished Acarya who has fasted for three nights.²

Abhinava lays down that erection of pillars should be taken up after going through the procedure of measurements, laying of foundation and raising of walls. He interprets the term 'स्थापनं' as 'उत्थानम्' (raising³).

1. Manmohan Ghose has given a explanation of Karana according to Burya - Siddhanta as follows:

Karana - Half of the lunar day (Tithi) they are eleven in number viz. 1. Vava. 2. Valava. 3. Kaulava. 4. Taitila. 5. Gara. 6. Vanija. 7. Virta. 8. Sakuni. 9. Cutarepada. 10. Naga and 11. Kintugbna and off these the first seven are counted from the second half of the fourteenth day of the Krishna-paksa. They occur eight times in a month. The remaining Karanas occur in the remaining duration of Tithis and appear only once in a month.

Page 24 Footnote - Netya-Sastra Ed. .M. Ghose.

2. Netya-Sastra 2 - 48-49 B.H.U.P., Varanasi.

3. स्थापनविधिः स्थापनविधिः स्थापनविधिः न कृता
तस्मै विधिः स्थापनः । स्थापनविधिः ।

- स्थापनविधिः, पृ. १८० ।

Procedure of religious service at the time of raising of Pillars:

According to Bharata the Brāhmaṇa column should be the first to be raised and offering of Ghee well mixed with mustard, should be made at this time. While erecting this pillar the entire procedure of service should be gone through with white colour articles and Pīyasam should be served to the Brāhmaṇas.

The Kṣatriya column should be raised.

The Vaiśya column should be raised in the north-western direction of the theatre and all offerings should be made in yellow colour and rice with Ghee should be served to Brāhmaṇas.

The Śūdra column should be raised in the north-eastern direction. While erecting this pillar, entire procedure of service should be gone through with blue coloured articles and Kṛsara should be distributed among the Brāhmaṇas.¹

1. Dr. Manmohan Ghose clarifies in the footnote that the prescription of colours indicates the characteristic of different castes, as follows:

1. White : Symbol of purity and learning, associated with the Brāhmaṇas.
2. Red : Symbol of energy and strength, associated with Kṣatriyas.
3. Yellow : Symbol of wealth (Gold), associated with the Vaiśyas.
4. Blue : Symbol of non-Aryan origin associated with the Śūdras.

Page-25 Footnote in Nāṭya-Śāstra - Ed. by M. K. Ghose

Further Bharata states that in the base of Brāhmaṇa column referred to above, which is associated with white garments, flowers and chamṛan, gold used in ear-rings should be deposited. Copper below the Kṣatriya column, silver under the Vaiśya and iron in the base of Śūdra column should be deposited. Gold, however, may be deposited below the bases of all types of columns.¹

The erection of the pillars should be done with loud recitals of the auspicious and purificative hymns alongwith shouting Jaya. The pillars to be erected are to be decorated with flowers and garlands. The pillars be raised after fully satisfying Brāhmins with abundant gifts of Jewels, cows and garments etc.²

Faults in the erection of Pillars and their consequences:

The pillars should be so raised that they are firmly fixed and neither shake nor bend, nor they rotate. These defects have generally been pointed out in the process of erection of pillars.³

In this commentary, Abhinavagupta interprets 'स्थिरं' as without movement which means that it should

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1. Nāṭya-Sāstra 2 - 54-56 B. H. U. P., Varanasi.
 2. Ibid. 2 - 57+58 B. H. U. P., Varanasi.
 3. Ibid. 2 - 59 B. H. U. P., Varanasi.

not budge from its position, ' अकम्प्यम् ' as 'motionless' and ' अवलितम् ' as incapable of being disfigured.¹

Bharata further writes that if the pillar moves, drought will be the result, if it bends it will present a fear of death and if it Vibrates, terror from enemies is to be expected. Therefore the pillar should be auspiciously erected, keeping it free from the above mentioned defects.²

At the time of erection of holy Brāhmana stambha, gifts of cows should be given when the other pillars are raised, the builders should be fed. This food should be purified with recitation of hymns and then served by wise Nāṭya-śāstrya. The Purohita and the King should be fed with honey mixed pudding and the remaining workers should be fed with mixed salt Kṛsara i.e. the preparation of rice and pulses.³

Thus going through all the prescribed procedure, having everything and everybody purified, chanting the appropriate hymns with all the musical instruments of play, the pillars ^{should} be erected.⁴

1. Abhinava Bharati p.162 B.R.U.P., Varanasi.

2. Nāṭya-Śāstra 2 - 60-61.

3. Ibid 2 - 62-64 "

4. Ibid 2 - 65. "

The hymns should address the pillars as 'Oh pillar, as Sumeru mountain is firm and the Himalaya strong, you too be like wise firm and strong and help the King in his conquests.¹

In the same manner, with solemn observance of the procedures, the pillars, the doors, the walls and the green-room should be constructed by men well versed in the art of architecture.²

Sārada-Tanaya on types of Theatre:

Sārada-tanaya defines a theatre as a place where the audience derive pleasure through gestures of actors as also through songs, instrumental music and dance. He says that the palace of a King should have three kinds of theatre³:

- i) Vṛitta
- ii) Caturasa and
- iii) Trayāṣara

1. Nāṭya-Sāstra 2 - 66.

2. Ibid 2 - 67.

3. मन्त्र रज्ज्वन्निभादेन (गानवादनसंगीतः) ।
सभ्याः समावन्ति सखाः यदेतौ रुक्मण्डपः ॥
वदुःश्रव्यश्रव्यभेदात्सौऽपि निधा भवेत् । (७३)

- भावप्रदीप - सं. मदन मोहन मालवीय, पृ. ४३० ।

1. The theatre in which all the assembled citizens sing in a chorus with the King, is called the Vritta theatre.

2. The theatre in which courtiers, ministers, merchants, military generals princes and friends ring in a chorus with the King is called the Caturanga theatre.

3. The theatre in which the sacrificial priests, other priests, preceptors, members of the King's harem and the Chief queen / sing in a chorus with the King is called Tryakshara theatre.¹

The musical setting in a Tryakshara theatre should be of the Marga style², and in Caturanga it should be a blend of the 'Marga' and 'Desi' styles.³

In a Vritta theatre dance should be conducted to the mixed styles of Marga and Desi music.⁴

१. डा० पदम मोहन शर्मा - 'नाट्यशास्त्रम्' - श्लोक ६०, ६१, ६२,

पृ० ३३-३४ ।

२. मार्गद्वयिका वाचं गेयं त्र्यक्षरपटये ।

उपरिष्ठ, पृ० ३३१ ।

३. चतुरे मार्गद्वयमिदं तद्वयमिदं भवेत् ।

उपरिष्ठ, पृ० ३३१ ।

४. तन्नि दुर्विद्यं सयोज्यं वृत्ताख्ये तद्वयमपटये ॥

उपरिष्ठ, पृ० ३३१ ।

It is obviously Āradātanaya's classification is based on the natural musical settings.

Mattavāṇī

Laying down the procedure for the construction of Mattavāṇī, Bharata says that it should be constructed on the flanks of the Maṅgapīṭha.¹ It should have four pillars and its size should keep proportion to the size of the Maṅgapīṭha.²

Bharata's version with regard to the situation of Mattavāṇī is quite confusing. Abhinavagupta has, in his annotation analysed every term of Bharata and has attempted to clarify the exact situation of Mattavāṇī. He refers to the word 'द्वय' in the singular number occurring in the original verse of Bharata and points out that Bharata has been silent about the particular side of Maṅgapīṭha - right or left, where the Mattavāṇī is to be constructed. But subsequently in verse 65, Bharata uses the term 'द्वयोस्तु' wherein 'द्वयो' signifies 'two'. Abhinavagupta feels that in this stage, through the use of 'द्वयोः', Bharata seems to be suggesting that Mattavāṇī is to be constructed on each of the left and right

1. 'द्वय' इति शब्दोऽत्र द्वयोस्तु कर्तव्यं स्तम्भद्वयम् ।

भाट्टशङ्कर, १-५५ ।

2. 'द्वयोस्तु' इति शब्दोऽत्र द्वयोस्तु कर्तव्यं स्तम्भद्वयम् ।

अनुरिषत्, १-५५ ।

Some interpreters erroneously conceive of the Mattavārnī to be of rectangular shape. They seem to confuse Mattavārnī with Prangapītha, because it is Prangapītha which is of the rectangular shape measuring 8 hastas x 16 hastas.¹

According to Dharaṭa the plinth level of Mattavārnī should be 1.5 hastas. The plinth level of the Prangapītha² should also be the same.³

Alliavarpuṭṭa has, in his annotation referred to a still different opinion of some other commentators about the plinth level of Mattavārnī. According to that opinion the plinth level of Mattavārnī should be kept 1.5 hastas higher than that of the Prangapītha. Some other scholars are of the view that the plinth level of Mattavārnī and Prangapītha should be only one hasta and not 1.5 hastas.⁴

1. 'वा नामसु प्रमाणमिति ये वदन्ति तेषां मने वैधर्म्यदृष्टत्वं विस्तरान्
षोडशहस्तमित्वेन विवृष्टता दृङ्गपीठसम्भवति ।' - वसिष्ठमार्ग, पृ. १८७

2. However some commentators have used the word Prangapītha in place of Prangapītha in this context.
According to them the plinth level of the Prangapītha, the Mattavārnī and the Prangapītha are to be equal.

3. 'अध्वर्यहस्तोत्तरेण कर्तव्यं तत्तद्वत् ।'
उत्तरेण ततोऽस्तुल्यं कर्तव्यं एतादृशम् (दृष्टव्यम्) ।'

नाट्यशास्त्र, २-६६ ।

4. Chitravali Dharaṭi p.164, B.H.S., Varanasi.

Some interpreters erroneously conceive of the Mattavārnī to be of rectangular shape. They seem to confuse Mattavārnī with Rāṅgapīṭha, because it is Rāṅgapīṭha which is of the rectangular shape measuring 8 hastas x 16 hastas.¹

According to Dharaṭa the plinth level of Mattavārnī should be 1.5 hastas. The plinth level of the Rāṅgapīṭha² should also be the same.³

Abhinavagupta has, in his annotation referred to a still different opinion of some other commentators about the plinth level of Mattavārnī. According to that opinion the plinth level of Mattavārnī should be kept 1.5 hastas higher than that of the Rāṅgapīṭha. Some other scholars are of the view that the plinth level of Mattavārnī and Rāṅgapīṭha should be only one hasta and not 1.5 hastas.⁴

1. 'वागमस्तु प्रमाणमिति ये वदन्ति तेषां मने वैधर्मादपहस्यं विस्तारान्
षोडशहस्तमित्येवं विकृष्टता रङ्गपीठस्यैव ।' - प्रथिमप्रमाणे, पृ. १८.

2. However some commentators have used the word Rāṅgapīṭha in place of Rāṅgapīṭha in this context. According to them the plinth level of the Rāṅgapīṭha, the Mattavārnī and the Rāṅgapīṭha are to be equal.

3. 'अथर्वहस्तोत्तरेण कर्तव्या तत्तत्तत् ।
उत्तरेण तयोस्तुल्यं कर्तव्यं रङ्गपीठम् (रङ्गपीठम्) ।'

नाट्यशास्त्र, २-६६ ।

4. Abhinava Dharaṭi p.164, B.H.U., Varanasi.

Abhinavagupta lays down that the plinth levels of Mattavāṇī and Raṅgapīṭha should be exactly the same. This indicates that the Raṅgapīṭha is supposed to be 1.5 hastas higher from the ground level of the auditorium. This clearly means that the Mattavāṇī will present no obstruction or invisibility of the Raṅgapīṭha and entire acting on the stage will be perfectly clear to the view.¹ This concept is supported by the expression singular number 'उत्क्षेपेन'. Otherwise the term उत्क्षेपाभ्याम् (referring for two) should have been used.² Hence the explicit use of the term तयोस्तत्क्षेपेन and not तयोस्तत्क्षेपाभ्याम् indicates beyond any shadow of doubt that the Mattavāṇī and the Raṅgapīṭha both having the same plinth level and the Mattavāṇī will not obstruct the view of Raṅgapīṭha and thus the entire set of scene on the Raṅgapīṭha will be clearly visible.

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१. 'तस्या एव यावानुत्क्षेपस्यावा-नङ्गुलौष्ठस्य । तेन ब्रह्मभूतागपेक्षया साधं हस्त -
प्रमाणौष्ठं रङ्गपौष्ठमित्युक्तं भवति । तेन मत्तवारण्यालौकेन नात्यर्थं
रङ्गपौष्ठस्य दृष्टेक्षता ।' - जमिनीयमार्तो, पृ० १८५ ।
२. 'तच्च त्रेत्क्षेपेनैत्येकवचनेन सूचितम् । तत्र तयोस्तत्क्षेपाभ्यामित्युच्येत ।'
उपरिपत् ।

Bharata is silent on this point of the use of Kattavārṇī. However a hint about the purpose of the Kattavārṇī is available in Abhinava's commentary. In chapter I of Nāṭya-Śāstra, it has been specified that the Kattavārṇī meant for the King and others.¹

It is, therefore, not injudicious to conclude that the expression 'Rāṅgamaṇḍapa' in place of Rāṅgapīthakam is not appropriate as Abhinavagupta has clearly highlighted the point that the plinth level of Kattavārṇī should be the same as that of the Rāṅgapītha. If the Rāṅgamaṇḍapa (space meant for the audience) is given the same plinth level as that of Kattavārṇī and Rāṅgapītha, the whole effectiveness and appeal of the drama will be set at naught. This never seems to be the idea of Bharata. Therefore the views of Bharata and Abhinavagupta both clearly hint out that the reading 'Rāṅgapīthakam' is the only correct one.

Bharata further says that while constructing the Kattavārṇī, offerings of foodstuffs palatable to the devils and of different kinds of flowers, garlands, garments, incense and other fragrant articles should be made.²

1. 'पार्श्वे ख्यमिति । राजादेस्तत्स्याममित्युक्तम् ।'

- प्रसिद्धभारते, पृ० ६६ ।

2. Nāṭya-Śāstra 2 - 69-70.

Skilled architect should deposit iron in the base of the pillars to be constructed for Mattavārnī and Brāhmanas should be fed with rice and pulses cooked together.¹

The Mattavārnī should thus be constructed with due offerings, garments etc. to the gods.²

The text of Bharata and Abhinava commenting on the same, this make the position of Mattavārnī clear to a great extent still certain points remain unanswered. What exactly this word Mattavārnī means, what exact location and size does it occupy? Is it provided in a theatre single or on both sides? These questions have posed a problem to the scholars. Among the modern scholars Dr. Venkat, Prof. Subba Rao and Prof. Erenu etc. have tried to seek answers to these questions and to establish their own views about them, and they are discussed in the following Chapter.

Raṅgaśīra and Saddāruka

Having laid down the procedure for construction of the Mattavārnī, Bharata goes on to discuss the construction of Raṅgaśīra and Saddāruka. He rules that the

1. Nāṭya-Śāstra - 2 - 70-71.

2. Ibid - 2 - 72.

the Raṅgaśīra should be constructed in accordance with the science of architecture and should be built with six wooden pieces¹ and with a green-room having two doors opening in the Raṅgaśīra.²

While Bharata, in the above verse vouches for the provision of Saddārūka for the Raṅgaśīra, he does not elucidate the term Saddārūka. Abhinavagupta's commentary comes to the help of scholars here. While discussing the construction of the Raṅgaśīra, he first of all takes its upper portion called as Raṅgaśīra and clarifies the first position of Saddārūka saying that two pillars should be erected each at a distance of eight hastas from the two walls of the green-room and then two other each at a distance of four hastas from the former pillars each towards the side walls. One wooden beam be provided each under and over these pillars. Thus making a total of six wooden pieces.³

See Fig 15

१. 'रङ्गशीरं कर्तव्यं षड्वारकयुग्मम् ।'

- नाट्यशास्त्र, २-१३ ।

२. 'कार्यं द्वा द्वयं वात्र त्रैपद्यगृह्यम् ।'

उपरित्तम्, २-१४ ।

३. 'वर्णितं' भारते, पृ. १८५ ।

Thus the term *Saddāruka* means a structure made of six wooden pieces. Commenting further on *Saddāruka*, Abhinavagupta says that other interpreters present the shape of *Saddāruka* with two pillars attached to the side walls having a beam each below and above them and another set of two pillars in the remaining space at equal distance from one another.¹ See Fig. 15

Abhinavagupta gives yet another interpretation of *Saddāruka* attributed to still other group of interpreters and using some technical terms he says that 1. *Uḥā*, 2. *Pratyuhā*, 3. *Nirvyuha*, 4. *Vyuha*, 5. *Samyuhā* and 6. *Samuha* are the six names of wooden pieces used in *Saddāruka*.² See Fig. 15.

Uḥā is that wooden piece which extends a little on either sides of the pillars. The wooden pieces (*Tulas*) placed above the *Uḥā* and again extending a little on either sides of them are known as *Pratyuhā*. The wooden plank covering the space horizontally in between the *Tulas* is known as *Nirvyuha*. Again the wooden pieces fixed in vertical orders to cover the space between *Uḥās* are called *Vyuhā*. The pillars having figures of elephants, serpents and lions engraved on them are called

1. 'उहं बहु दाहणि ननु बहु दाहकम् ।'
अभिनेयमालो, पृ. १३५ ।

2. Ibid. p. 186 E. H. U. P. Varnasi.

Samuha and the wooden plank in the base having mountains, city, groves, caves etc. engraved on it is known as Samuha. Thus the wooden pieces having the above six technical names constitute the Saddāruka.¹

The term Saddāruka has been explained by other modern scholars also. Their views are discussed in the following chapter.

Having described the various features of the Saddāruka, Abhinavagupta further says that Rangasīra may have any of the three kinds of Saddāruka but in ~~any~~ every case two doors, one each to the south and the north must be provided to enable entrance and exit of the actors according to their individual moods. So Abhinavagupta lays down that the green-room should have two doors one in the north and other in the south. Both these doors should be curved like the elbow. This will take care of keeping the ^eentrance and exit of the actors out of the view of the audience. The Rangasīra should thus be erected to lend a grace to the stage.²

Bharata further lays down that black soil carefully freed from lumps, grass and pebbles with the help of plough be used for filling the under plinth portion of

1. Abhinavabharati p.186 B.N.S.P. Varanasi

2. 'हृत्स्व रोमाये हृत्स्विरः कार्त्तिकः ।'

- यमिनवभाषणे, पृ. ३८६ ।

the Rāṅgaśīra. ¹

An white oxer should be harnessed to the plough while the ploughman should not be invalid or handicapped. ² The earth should be carried by robust and well built persons in new baskets.

Thus the construction of the Rāṅgaśīra should be carried through with utmost care and attention. ³

The Surface of the Rāṅgaśīra

About the surface of the Rāṅgaśīra Charatāpines that it should be neither like the back of a tortoise nor like that of a fish but perfectly plane like a mirror as that type is considered an ideal one. ⁴

Clarifying the terms 'Kūrmapṛaṭha' and 'Matsya-pṛaṭha', Abhinavagupta says that a surface sloping on all sides like the back of a tortoise and a little raised in the centre is called 'Kūrmapṛaṭha'. Likewise a surface sloping on both sides like the back of a fish and long in the centre is called 'Matsyapṛaṭha'. The Rāṅgaśīra should have neither of these types of surfaces

1. Mātya-śāstra 2 - 74-75 B. H. U. P. Varanasi.

2. Ibid 2 - 75-76.

3. Ibid 2 - 77.

4. कूर्मपृष्ठं न कर्तव्यं मत्स्यापृष्ठं नैव च ॥

4. शुद्धमृत्ताकारं रङ्गशीर्षं प्रशस्यते ॥

but a perfectly plain one like that of a mirror.¹

Bharat further lays down that diamonds and stones should be studied in the *raṅgāsīra* by skilled craftsmen. *Hirā* should be placed in its eastern portion, *śphatic* in western portion, *pravāla* (*kaṅgā*) in northern, and *Vaidūrya* in the southern portions. Gold should be placed in the centre.²

Woodwork and stage-decoration

After constructing the *raṅgāsīra* in this manner, wood-work with various craft incorporating the *dhā* and *Pratyūhā* ought to be taken up and the panels (of the doors etc.) would be decorated with carvings of elephants, serpents etc.³ The doors should be decorated with perfectly beautiful statues and the *Vedī* with pictures and figures carved out and engraved respectively in *Nirayha* and *Kuṣa* styles.⁴

1. 'सुस्पृष्टमिति - समन्ततो निम्नं मध्ये च वर्तलरूपं मन्दम् । तत्रादौ च मध्ये दीर्घरूपं मत्स्यपृष्ठम् । तदुपर्युक्तं तत्र कार्यम् ।' -
- यमिनवमार्ततो, पृ० १३७ ।

2. *Nāṭya-Śāstra* 2 - 78-79.

3. Abhinavagupta says that some critics indulge in discussion for the sake of discussion about the meaning of *dhā*-*Pratyūhā*.

Abhinav Bharati p.188. P.H.C.P. Varanasi.

4. *Nāṭya-Śāstra* 2 - 80-81.

The ventilators¹ and apertures of different shapes should be effected in various styles and the pillars be provided with beautiful beams with provision for Kāṭhī - projected space as seat for pigeons. The floor could be laid artistically and embellished with pillars.

The wood-work thus finished well decorations with various devices should be taken up. No pillar, peg², aperture, window or corridor should exist in front of a door nor there should be any two doors facing each other.³

Shape of theatre

With regard to the shape of the theatre Bharata further lays down that it should be constructed like a mountain-cave and with Dvi-bhūmi.⁴

1. According to Abhinavagupta the ventilators should have squared and octagonal openings and apertures circular one. - Abhinava Bharati p.188.
2. Nagant means the peg fixed either to the upper or the lower edge of the pillars. Some people use the term 'Gajmukh' for Nagant, which was fixed for hanging effigies or pictures. - Abhinavabharati p.189.
3. Nāṭya-Śāstra 2 - 85.
4. 'कार्यः शैलगुहाकारो
द्विभूमिद्विगण्डवः ।'
शिल्पकला, २-५ ।

It is not clear from the above quoted verse what Phareta exactly means by the term 'dvi-bhūmī'. In the light of the opinions of various scholars, 'bhinevāgupte' has given different interpretations of this term in his annotations.

One such interpretation is that the theatre should be constructed with two floors - one in the portion constructing the *māṅgalītha* and the other below it.¹ Others express the view that another wall, its distance from the main wall corresponding with the length of the *Vatte-vāṇī*, should be constructed around the theatre just like the space provided and goddesses, for the devotees to take rounds.²

According to a third set of interpreters the term 'dvi-bhūmī' stands for two storeys of the theatre.³

१. 'द्वे भूमि रङ्गपोठस्याधस्तनीपरितनरूपेणोति केचित् ।'

- अभिनवभारती, पृ० १८८ ।

२. 'मण्डपमूर्तिर्वह्निर्निमित्तवारणप्रमाणेन त्वन्ती त्विमेवमित्तिनिवेष्टेः
देवप्रासादादृष्टांतिका प्रदक्षिणं कुक्षो द्वितीया भूमिरित्यन्ये ।'

- उपनिषद्, पृ० १८८ ।

३. 'उत्तरि मण्डपान्तरि द्वेष्टादित्यन्ये ।'

- अभिनवभारती, पृ० १८८ ।

Some interpreters going for a little interpolation, say that the reading should "रेलहाङ्करी" i.e. they add 'व' to the term 'द्विपुषि' and then say that the theatre should not have two floors meaning thereby that should be constructed single storeyed.¹

referring to his teacher's interpretations of the term - Śrī-bhūmi Abhinava says that ŚRĪBHŪMI means a floor successively rising in the form of stairs from near the Raṅgapīṭha and then finally gaining the height of the Raṅgapīṭha near the door. Seating-arrangement on a floor of this type will be convenient to the audience and their view to the stage will not be obstructed.²

On examining these different interpretations of 'DVI-BHUMI' theatre, it appears that Abhinavagupta agrees with the view of his teacher. This conclusion is well-borne out by further statement of Abhinavagupta himself. Describing the seating-arrangement for the audience in a Caturastra theatre Abhinavagupta says that

१. 'गद्विभिरित्येके' - 'गद्विभिरित्येके', १० १५ ।

२. 'उपाध्यायान्मुद्राप्राप्तमभ्यासते । द्वे द्वे भूमि यत्र निम्नानि तानिऽप्युन्नतानि
निद्रयेण रङ्गानि निक्तात्प्रभृति द्वारमर्थनं प्रावद्भुवोऽतीत्युत्तरीत्येता
भूमि । तं च परस्परं गच्छन्तं सामाजिकानाम् ।'

- अधिनायकान्, पु० १८६-६७ ।

seats should be provided to the audience at a good distance from all the pillars, because if they are seated very near them, their view to the stage will be obstructed. On the other hand, the seats being away from the pillars, the audience will have a clear and convenient view to the stage. It is with this end in view that 'DVI-BHUMI' type of floor has been prescribed for a theatre.¹

Commenting on ^{like} Mountain-cave - ~~like~~-shape, bhinava remarks that it would result in the steadiness of sound.²

Dealing the question of white lotion Therata suggests that provision of ventilators capable of improving light and air should necessarily be made so that the theatre stands free from the possible passage of strong air and causes the sound to gain appropriate pitch and depth to such a theatre as Therata further says would be able to give a depth and magnitude to the voices and

१. 'बहिःसमाविकान्तानि नोभ्यां वा बहिः । अन्विष्टाभ्यो हृष्टि -
विधाता । स वाह रङ्गपीठावलीकं पाधुमत्वमिति ।
अनेन द्विभूमित्वमेवानुगृहीतम् ।' -

अमिन्धमारतो, पृ. १६३ ।

२. 'शैल गुहाकारत्वं स्थिरशब्दादित्वं भवति ।' -

अमिन्धमारतो, पृ. १६३ ।

sounds of the 'Kutupa'.¹

Abhinavagupta defines the term Kutupa in the light of his own and other critics interpretations.

1. The group of singers, instrumental musicians and others who have conversation among themselves is called Kutupa. In order to justify his co-relation of the word 'Kutup' with singers and musicians, Abhinavagupta explains the etymology of the word - 'K' means the stage. 'Up' stands for beauty and grace. So the group which lends beauty and grace to the stage is Kutupa.²

The announcers, singers and musicians are definitely the source of grace to the stage. According to other critics 'KUTUPA' means sound and the group that is responsible for controlling the sound arrangement on the stage is 'KUTUPA' the sound inside the theatre gains depth and strength through its movement and echo.³

१. नाट्यशास्त्र, २-८६-८७ ।

२. 'कूपः एकैकगणिकादवसृजः । कुटिभूमिस्था' इति
उज्ज्वलपत्राणि कृत्वा ।' -

वसिष्ठभारत, ३-१६ ।

३. 'कुतं सप्त पातोन्मये । गम्येत्त्वं किं सप्तम्य भूमणादयोऽपि -
प्रतिश्रुतिकास्मात्सप्तम्युणाच्च ।' -

वसिष्ठभारत, ३-१६ ।

Coming to the outer finishing of the walls, Pharaoh says that they should be carefully plastered with lime and rendered perfectly plain, bright and smooth through rubbing thereafter. Then pictures displaying men and women in their peculiar lifestyles should be painted and thus the builder should build a rectangular theatre. (see Figure No. 12).

CHAPTER - II

CHAPTER - II

CATURASRA THEATRE

After laying down the procedure for the construction of the Vikṛta theatre, Bharata passes on to discuss the characteristics of the Caturasra theatre.

A thing discussed and analysed at one place should be correspondingly interpreted at the other place. According to this rule, Abhinavagupta says, that though with the construction of the vikṛta mandapa, the caturasra mandapa can also be grasped, yet I will repeat the procedure to make it clear with this end in view, Bharata says 'पुनः' and with the word 'पुनः' he begins to describe the characteristics of the caturasra mandapa.¹

Here a question arises - no mention has been made of the pillars setting and seating arrangement in the vikṛta theatre; then how can they be understood? Abhinavagupta resolves this question in his annotation on the word 'पुनः'. According to him, the characteristics related to the caturasra theatre should be correspondingly applied to the vikṛta theatre also. This means that the pillars-setting and the seating arrangement described for caturasra theatre should cover the vikṛta theatre also. Thus the characteri-

1. Abhinava-bharati - p.191. E.H.U. Press, Varanasi.

estics of vikṛta theatre do not remain incomplete. Similarly the characteristics of the vikṛta theatre should be correspondingly applied to the caturasra theatre which seems to be the meaning of word 'तुः'. Thus the defects of 'Atides' and 'Anēglapeksena' are dissolved.¹

Discussing the characteristics of the caturasra mandapa, Bharata lays down that people well-versed in the dramatic-art should construct a square-shape theatre on an auspicious piece of land measuring 32x32 hastas.²

The procedures, characteristics and sacred rites laid down in the context of the vikṛta theatre will be strictly followed at different stages while constructing a caturasra theatre.³

At first, the four corners of the caturasra land should be adjusted to right angles. Thereafter the land should be divided as per the site plan. Then a strong

1. 'तथा यदस्य लक्षणमवतलं नञ्चवृत्त्येऽपि संचारणी यमिति
पुनश्चतुर्धनं वर्धयति । तेना विवेकसंसाधनापेक्षणास्य च जीवयति ।'

- bhinava-bharati - p.191-192. P.H.L.S. Varanasi.

2. 'सप्तमस्तस्य वर्तमाना हस्ताः सत्रिंशद्वेः तु ।'
'सप्तमस्तस्य विभागस्यो नाट्यकैर्द्विगुणः ।'

- 'Nāṭyaśāstra' - 2 - 91,92. Chow. B.

3. Ibid - 2 - 92,93.

brick wall should be constructed on its outer side.¹

With reference to the term 'तत्राप्यान्तर' - Abhinavagupta raises a question if a wall is to be constructed on the outside, what should be done on the inner side?²

According to Bharata on the inner side of the Kātya-mandapa, first of all, ten pillars strong enough to support the lintel of the theatre, should be constructed by the builders on the portion marked for the stage.³

According to Abhinavagupta, in the circular theatre measuring 32x32 hastas the length and breadth each is to be divided into eight sections so as to have sixty four squares like those of a chess-board⁴, the stage measuring 8x8 hastas i.e. in the square shape being exactly in the centre. Thus there remains a space of 12 Hastas to the east and west sides and of 32 Hastas to the north and south.

1. 'चतुरम्बुजं कृत्वा सुवैष्णवं पृथिव्यां च ।'

2. 'अथवाः सुतः कार्यं शिल्पेष्टं वा दृष्ट्वा ।'

- Kātyāśāstra - 2 - 93,94.

3. /bhīnava-bharati - p.192. B. H. U. I., Varanasi.

4. 'यस्य प्रयोगानुमितिः स्वभावाः शब्दा मण्डपधारणौ ।'

Ibid - 2 - 95 Chow. Edition.

4. "अथवाः सुतः कार्यं शिल्पेष्टं वा दृष्ट्वा । येन चतुरम्बुजं फलकं चतुष्पदं पृथिव्यां च ।"

- bhīnava-bharati - p.192. B. H. U. I., Varanasi.

sides of the stage. Then the *śaṅkhaśāira* measuring 4x32 and equipped with 'वहुद्वारिक' should be constructed just to the west of the stage and successively again to the west of the *śaṅkhaśāira*, the greenroom measuring 1x32 hastas should be constructed.¹

After construction of the stage, the *śaṅkhaśāira* and greenroom in this manner, ten pillars apart from the pillars of the 'वहुद्वारिक' should be raised keeping in mind the centre position of the stage. Of these ten pillars, four are to be raised on the four corners of the stage and the fifth should be raised at a distance of four hastas to the south of the 'आग्नेय स्तम्भ'. Likewise the sixth pillar should be raised again at a distance of four hastas to the south of the 'नैऋत्य स्तम्भ'. Then another two pillars should be symmetrically erected to the north of the stage. The remaining two pillars are to be constructed to the east of the 'वायव्य' and 'ईशान' pillars at a distance of four hastas. These six pillars in addition to the four already constructed on the four corners of the stage make the total of ten pillars.²

Hereafter Bharata writes that an auditorium of wood or brick-work, beyond the pillars and having the shape

1. Abhinava-bharati - p.192-193. A.R. Co. Press, Varanasi.

2. Ibid - p.193.

of staircase should be constructed for seating the audience.¹ The seats should be set at a height of one hasta from the floor so that the stage may be perfectly visible to the audience.²

Analysing the seating arrangement in his annotation, Dhinevaguṇa writes that seats for the spectators should be constructed well beyond the pillars.³ If they are very near the pillars, visibility to the stage will be obstructed, and construction of seats beyond the pillars will facilitate a clear view of the acting and scenes on the stage. It is for this reason that the system of construction of double-floor theatre (*द्विभूति नाट्यमण्डप*) has been recommended.⁴

Then Bharata writes that six more pillars strong enough to support the lintel should be constructed on

'स्तम्भानां ऋष्यतश्वापि सोपानाकृति पीठकम् ॥'

1. *'इष्टकादारुणिः कार्यं प्रेक्षकाणां निवेशनम् ।'*

- *Nāṭyaśāstra* - 2 - 95, 96. Chh. 3.

2. *'स्तम्भानां ऋष्यतश्वापि सोपानाकृति पीठकम् ॥'*

- *Nāṭyaśāstra* - 2 - 96.

3. Dhineva-bharati - p.193.

4. *'इतिहासीये इष्टि विधाता । एष एवाह मङ्गलीतामलोकने
गायतृनिवि । अनेन द्विभूतिवनेषां सुखिनम् ।'*

- *Ibid* - p.193. I. B. U. P. Varanasi.

appropriate spots by builders well versed in the theory of pillar construction.¹

Abhinavagupta makes an attempt to set out the position of these six pillars. He says that two of these pillars should be constructed at a distance of four hastas to the south of the earlier two pillars standing in this direction of the stage. The third pillar is to be constructed at the diagonal end to the East-South of the earlier pillars already standing four hastas to the East of the stage. Another set of the remaining three pillars should like-wise be symmetrically constructed to the North and North-East direction of the stage.²

Bharata further says that another set of eight pillars should be constructed thereafter. Beams measuring eight hastas each should be placed on them in a way that their front portions are jointed to one another.³

1. Nāṭyaśāstra - 2 - 97.

2. bhinava-bharati - p.194. Vol. 1. Varanasi

3. 'अष्टौ स्तम्भान्पुनरुच्चैः तेषामुपरि कल्पयेत् ।
षिदास्यपष्टहस्तं च पठेत् तैष्णवी न्यसेत् ॥'

- Nāṭyaśāstra - 2 - 98. Chow. 4.

Abhinavagupta specifies the location of these eight pillars as below: One pillar should be erected at a distance of four hastas both from the southern wall and the pillar erected earlier to the north of the southern wall. In the same manner another pillar should be erected to the south of the northern wall. Then, from the centre of the eastern wall, two pillars should be erected on each of its sides at a distance of four hastas each. This makes the total of eight pillars.¹

According to Abhinavagupta the beams should be made with lotus flowers etc. engraved on their front sides.² Thus he lays down the pattern of pillars in a caturasra mandapa. The vikṛta and Tryakṣa mandapas should also be judiciously designed on these lines. This is the view of ancient critics like Śhrī haṅkuka etc.³

Other critics draw the interpretation from 'स्तम्भान्पुनश्च', that these eight pillars should be erected in the Green-room.⁴ This means there is a contro-

1. Abhinava-bharati - p.194.

2. Ibid - p.194.

3. 'तदेव विकृष्टे त्रिकोणेषु स्व कुट्टया प्रोजयेदिति श्री शङ्कराचार्याः ।

- Ibid - p.195.

4. 'वच्छेत्तु - 'वच्छेत्तु स्तम्भान्पुनश्च' -ति नेपथ्यगृहं विनयाने तानाहुः ।'

- Ibid - p.195.

vers" among critics on this point. Abhinavagupta is of the view that the eight pillars should be erected in the auditorium but other critics disagree with this view. They say that these pillars should be erected in the Green-room. Mohārya Viśwāśvar interprets the word 'ग्रीष्म' as 'ग्रीष्म' and 'ग्रीष्म' as 'ग्रीष्म'.¹ Abhinavagupta has produced support to his view about the arrangement of the pillars from the view of 'ग्रीष्म'. According to 'ग्रीष्म' the arrangement of pillars is like this - out of the first ten pillars, two should be erected inside the Green-room, four on the Rāṅgaśīrṣa and four on the corners. This makes a total of ten pillars.²

Then out of the eight pillars, four should be fixed on the two sides of the Rāṅgaśīrṣa i.e. in between the Rāṅgaśīrṣa viz. the Rāṅgaśīrṣa in the earlier pillars at a distance of four hastas. Out of the remaining four pillars, two should be erected to the east and another two to the west of the Rāṅgaśīrṣa. Thus should the erection of the pillars be fashioned.³

The remaining six pillars should be judiciously erected in the remaining space. This is what the śāstra's⁴

1. Hindi Abhinava-bharati - p.352. Delhi University edition.

2. Abhinava-bharati - p.195.

3. Ibid - p.195.

means.¹

However, in every case the distance between a pillar and a wall or another pillar should be at the north of eight hastas. In arranging pillars in this fashion the whole of the *raṅgaṭṭha* will be perfectly visible. In the auditorium the rows of seats should be made in a successively rising order like a stair-case so that the audience may conveniently see the *raṅgaṭṭha*.

Abhinavagupta says that so many opinions are available about the arrangement of pillars but they are not being discussed here for fear of undue expansion of this volume.²

Among the modern scholars Dr. Subba Rao and Dr. K. G. Sankar Das have given their own views about the pillar-arrangement.

Abhinavagupta now proceeds to describe the pillar arrangement according to his teacher : *मृत्तानि उपाध्यायः*³ who divides the theatre into three parts.³ (1) The auditorium meant for seating the audience, (2) *raṅgaṭṭha* and (3) *raṅgaśīra*. All these parts have their own pillar-

1. Abhinavabharati - p.195.

2. 'अनेकेषु विदितेऽपि तेषां प्रवादाः प्रकटितवन्त्येव लिखिताः ।'

3. Ibid - p.195.

3. 'अथ चान्नारद्वयुपाध्यायः । तत्र त्रैक्षामण्डपस्य विधा कल्पना कृता । क्रीडामण्डपः, रङ्गमण्डपः, रङ्गशिरः ।'

4. Ibid - p.196.

arrangement. Abhinavagupta describes that arrangement in details. While arranging the pillars of the auditorium its width measuring 12 hastas, they should be erected at a distance of 4 hastas each. Two pillars should be erected at a distance of 12 hastas each from the walls having a distance of 8 hastas in between them. Both these pillars should be so erected that neither of them is located in front of the gate, so that the grace of the gate is not spoiled by any pillar obstructing the direct view inside. Thus the ten pillar should be erected under the five beams.¹ This is the fourth type of arrangement of the ten pillars.

Thus after determining the location of the ten pillars in the auditorium, in the next stage the 6 pillars should be located on the Rangalītha and near about it. Abhinavagupta further analyses their location on the lines of 'मट्टनीति उपाख्याय'.²

In this context the arrangement has been described with the expression 'बडा-गान् इति'. In continuation, Abhinavagupta says 'नैषामुपरि', which means that one pillar should be erected on the Rangalītha to the north-west of

1. 'बन्नी-यं तयोर्-नर्तक्या कार्प्येन द्वारविह्वला न भवति ।
इत्येष पञ्चुलासु दक्ष ।'

- Abhinava-bharati - p.196.

2. Ibid - .197.

the green-room. The other pillar should be erected in the rear portion of the *śaṅgaṭīṭha*, known as *śaṅgaśīra*. The use of singular noun here signifies the erection of only one pillar. But the original text gives the number of 6 pillars. Abhinavagupta resolves this contradiction with the argument that just as 'मत्प्रभित्य' is expressed as a singular expression, on the same line singular noun has been used to signify a pillar-group. Thus there stands a pillar in every corner of the *śaṅgaṭīṭha* measuring 32 hastas. So there will be four pillars in the four corners. Thereafter two more pillars should be constructed making a total of six pillars. They should have a distance of four hastas in between them.

After determining the position of ten pillars of the auditorium and six of the *śaṅgaṭīṭha*. Abhinavagupta in the next stage proceeds to determine the position of the eight pillars. 'अष्टमष्टकैव' has placed these 8 pillars on the *śaṅgaśīra*.

Abhinavagupta describes their position - with the expression - 'एग्वीडं परि', which means 'range'. Here the term 'एग्वीडं' signifies 'एकं विरुद्धं', 'परि' being transitive here means 'वर्जनं' i.e. 'away from' or 'at a distance from'. Therefore these pillars should be erected inside the *śaṅgaṭīṭha* and away from the *śaṅgaṭīṭha*. Behind the *śaṅgaṭīṭha*, there

exists a covered portion of 32x12 hastas. In this portion there exists the *raṅgaśīrṣa* (near the *raṅgaśīrṣa*) measuring 4x32 hastas. Two beams should be placed on this portion. Then four pillars at a distance of 8 hastas each should be erected under each of the two beams. Thus these pillars erected under the beams on both the sides take a total of 8 on the *raṅgaśīrṣa*. Besides cone-shaped door should be constructed in the central space of four hastas.¹

Then, again on the lines of 'मट्टनी', *bhinaṇv-guṇṭha* gives details of the seating arrangement for the spectators, away from the 10 pillars inside the auditorium. He says that the seating arrangement described earlier is to be followed here also. Up to this stage we have covered the pillars arrangement on the lines of 'मट्टनी'.

Interpreting the term 'नेजापुरि वसति', occurring in the original verse with relation to the 8 pillars, ^{that} says the 8 pillars should be erected on the *raṅgaśīrṣa* situated at a higher level than the *raṅgaśīrṣa*. Thus he equates the term 'उपरि' with 'higher level' which means 'Śīrṣa'.² This goes to show that the *raṅgaśīrṣa* and the *raṅgaśīrṣa* do not have the same ground level. It is

1. *bhinaṇv-bh. mti* - p.196-199.

2. 'उपिठस्य यदपरि शिरोरुसमितः ।'

confirmed by the versions of Bharata and Bhinavagupta also. Bhinavagupta while interpreting the term 'उपरि' as the 'higher portion' says in the same context that in a vikṛta theatre the aṅgāsīras should have a higher ground level than the Maṅgaṭha. This version confirms the above mentioned interpretation of मट्टतीत .

Further on मट्टतीत specifically comments 'तत्र निष्पादष्ट स्तम्भा न्यस्यन्ते' .¹ This means that these pillars should be essentially 'निष्पाद' erected on the aṅgāsīras. This makes it clear that while the location of other pillars may be altered, there is no scope of making any alteration in the location of these 8 pillars.

According to Bhinavagupta, the number of pillars may even be larger in a vikṛta maṇḍap.²

After discussing the pillar arrangement, Bharata further says that skilled decorators should decorate with wooden figures, the strong pillars erected for giving support to the beams and the theatre as a whole.

1. 'तत्र निष्पादष्ट स्तम्भा न्यस्यन्ते । अत्र तु दृष्टा न्यस्यन्ते नानि दृश्यन्ति ।'

- 'Bhinava-Bharati' - p.196.

2. Bhinava-Bharati - p.197.

3. 'तत्र स्तम्भाः प्रजापत्यासज्जैर्गण्डव्याहणैः ।
भारणभारणस्तैश्च शालादीभिरलङ्क्यताम् ।'

- 'Nṛtyaśāstra' - 2 - 99.

Then Bharata discusses the construction of the green-room and says that the green-room should be wisely constructed and should be provided with two identical doors opening in the *śaṅgaṭīthi*.¹ See Fig. 13

The Doors arrangement in a Caturanga mandapa:

Bhīravagupta has very elaborately described the pillar-scheme citing the views of a number of scholars. Then after briefly describing the construction of the green-room, he now proceeds to analyse the door-arrangement.

Bharata Muni, in Verse No. 101 lays down 'द्वारं वैकं पदैव रणपोष्ठं प्रवेशनम्' i.e. sentence (expression) hints out the existence of one door for entrance to the *śaṅgaṭīthi*. But this sentence, by itself, stands inconsistent to the second verse of Chapter No. 13 of Bharata Muni quoted by Bhīravagupta. There he says 'ये नेपथ्यं गृहं द्वारे मया युक्तं द्वौ द्वारौ' which signifies the existence of two doors but in verse No. 101, it is only one door. Bhīravagupta has tried to resolve this inconsistency in his annotation. He has interpreted the singular 'द्वारं' as 'जातावेकवचनम्' i.e. one type and has inferred that there should be two doors of exactly the same type. But the inconsistency is still

1. 'नेपथ्यं गृहं कश्चिन्मनः कान् प्रवेशनम्' ।

द्वारं वैकं पदैव रणपोष्ठं - प्रवेशने ॥' -

not resolved. Bharata Muni in his expression ' द्वारं द्वेकं पक्वम् ' has not only used the singular ' द्वारं ' but has also explicitly used the word ' द्वेकं '. So perfect correspondence between Verse No. 101^{of II chapter} and Verse No. 2 of Chapter 13 is not established even by interpreting the word ' द्वारं ' as type oriented (जातिवर्क). Then in order to bring out a consistency between the two verses, bhinevagupta writes that here the word ' द्वेकं ' has been written to signify a group. The door group has been prescribed with the intention of laying down a system for the entry of the actors. The point has been further elaborated in ' अक्षयप्रकाश ' of his work. It has also been discussed earlier that the singers and musicians are to be seated in between the two doors of the green-room.¹

Bharata only prescribes the construction of two doors in the green-room without pointing out their exact position. Bhinevagupta has also maintained a silence on this point. However Bharata Muni, while making ^{the} provision of two doors in the green-room does lay down that arrangement for seating the singers and musicians should be made in between these two doors. This gives a clue to the position of the doors. It appears that they are to be

1. 'दे वेक्यप्रकाशे मया पूर्वं प्रकीर्तिते ।
तयोर्भाष्येण विव्यासो मध्ये कार्यः प्रयोक्तृभिः ॥

provided in the wall between the *raṅgaśīra* and the green-room at equidistant distance on either sides of the centre of the wall. It is a known fact that arrangement of music was made on the space between these two doors. In Chapter 34 also Bharata has provided for the seating arrangement of the ^{musicians on} the *raṅgaśīra*.¹ There are some specific views for the entry and exit of the actors through these doors. Bharata has given the rules in Chapter 13 of his *Nṛtyasāstra*.

After making a mention of the two doors of the green-room, Bharata proceeds on to discuss about the other doors and says that the 'जनप्रवेशम्' should be made through the front door - another door should be provided in front of the stage.

Bhīma-vagupta, while clarifying the position of this third door interprets Bharata's 'जनप्रवेशम्' as 'entry of the actors' and says that there should be a third door in the green-room through which the actors with their wives and family may pass.² Then there is the mention of having one more door to the east direction. These doors are supposed to

1. 'जनप्रवेशं वान्यदाभिमुख्येन कारयेत् ।
इत्थ्याभिमुखं कार्यं द्वितीयं द्वारमेव च ॥'

- *Nṛtyasāstra* - 2 - 101. (Chand. d.)

2. 'जनप्रवेशं च जनप्रवेशद्वारेण नेययिष्यन्त्यः । केन भ्रातृमातापुत्रैः
परिवारः प्रविशन्ति । --

Bhīma-vagupta - p.197.

be for the entry of the 'Janatā',¹ its not very clear whether Janatā here means the audience or the set of actors. Bhinuvagupta himself raises a question on this suggestion - from which position the eastern direction is to be determined for this other door. But further on Bhinuvagupta himself comes forward with answer and says that the east and other directions should be determined according to 'कक्षाविभाग'² which we will discuss in the 13th chapter - 'कक्षाध्याय' - the side earmarked (reserve) for the placement of the musical instruments should be taken as the eastern direction in the theatrical context.³

Thus the theatre should have the above discussed four doors.

The above discussion reveals that the exact position of the two doors suggested by Bharata is not very clear.

1. 'वन्यत्वाद्वासाभिमुख्येन पूर्वस्यां दिशि, कुर्यात् ।
द्वारवृत्त्या सामाजिक जनप्रवेशार्थम् ।'

- Abhinava-bharati - p.197.

2. 'कक्षापेक्षयेष पूर्वदिदिगित्युक्तम् ।' Ibid - p.197.

3. 'यतो मुखं नभोदमाण्डारं नेपथ्यकस्य तु ।
सो मन्त्राद्या तु दिक् पूर्वा नाट्ययोगे विपरिचिता ।'

- Nṛtyasāstra - 13 - 11. F.H.S. Varanasi

Abhinavagupta in his commentary, has made an attempt to define the exact position of the doors and he has been successful to a large extent in doing so. One thing is very clear both from Bharata and Abhinavagupta that there are to be two doors, one for the entry of the actors and the other for the audience.

Bharata writes in one of his verse - 'जनप्रवेक्षं वाच्यदापिमुत्थेन कारयेत्'¹ this suggest that the audience should be made to enter by the front door. Abhinavagupta has interpreted the term 'जनप्रवेक्षं च तृतीयद्वारेण नेपथ्यगृहस्य'² in his commentary as - 'जनप्रवेक्षं च तृतीयद्वारेण नेपथ्यगृहस्य', this means that entry of the actors should be arranged through the third door of the green-room. At the same time he also suggests that the actors along with their women and family should enter through that door.

Thus Abhinavagupta's commentary gives a hint that he has interpreted Bharata's 'जनप्रवेक्षं' as 'the entry of the actors and their families'. Bharata suggests that the third door of the green-room is for the entry of 'Janatā'. It is a well known fact that only the actors remaining inside the green-room and they alone can use this door. 'जनप्रवेक्षं' can never be interpreted as entry of the audience

1. Nāṭyaśāstra - 2 - 101. Chowdh. Edition.

2. Abhinavabharati - 5.197. P. 1. 3. 1., Varanasi.

because there is no question of the audience to pass through the green-room. Thus Abhinavagupta's interpretation that the third door is meant for the actors seems to be quite appropriate.

With regard to the fourth door, Bharata suggests that it should be opposite the stage.¹ Abhinavagupta writes in his commentary that another door should be constructed towards the east. This door is meant for the entry of the audience.² This statement of Abhinavagupta gives a hint that this fourth door through which the audience is supposed to pass should be the main door. This is what Bharata seems to mean when he says that the fourth door should be opposite to the stage. This establishes that the main door in the auditorium is to exist exactly opposite to the stage.

As the one view, according to the Abhinavagupta is that a theatre has four doors - two in between the green-room and the Rangasīrasa, third in the green-room and the fourth in the auditorium.

Abhinavagupta has cited another view according to which only three doors are to be provided in a theatre. Two of them are to be provided at the stage for the movement of the actors. The word 'तृ' suggests that one more door should

1. Nāṭyaśāstra - 2 - 101. C. W. Edition.

2. Abhinavag-bharati - p.197. P.I.L.. Varanasi.

be provided as a passage for the audience.¹ Thus the view about three-door auditorium also appears to be quite consistent.

Upto this stage Abhinavagupta has given and discussed two views about the doors in a theatre. According to one view there should be three doors while according to the other there should be four. Then Abhinavagupta makes a mention of still another view according to which six doors are to be provided in a theatre.

Commenting upon the view of the other critics, prescribing six doors in a theatre, Abhinavagupta says that besides the four doors provided for the purposes discussed above, two additional doors should be provided each on the two sides for the entry of light and the consequent convenience of a clear view of the stage. Thus a six doors theatre should be constructed.²

Abhinavagupta has not spelled out in his criticism the exact position of these two doors.

1. 'चकरादयः प्रवेशार्थम् । वनः प्रवेशनं द्वारम् ।'

- Abhinava-bharati - p.197.

2. 'अथैव तु वायुद्वारद्वयमित्यादि केन हेतुनाऽन्यं द्वारद्वयं पार्श्वस्थितं कृमिनिर्वाहकमित्यादिमिति अहोद्वारं नाट्यगृहमाचक्षते ।'

- Ibid - p.200. P. V. S. S. Varanasi.

52

Acharya Viśveśvar writes in his work that light is particularly needed on the māṅgaṭītha. Therefore these two doors should be provided on the two sides where Uttavārīnīs are situated. These doors will serve a double purpose - they will provide light on the māṅgaṭītha and will also provide passage to the Uttavārīnī.¹

On the basis of the above analysis, it can be safely said that these two doors should be in both the Uttavārīnīs. Abhinavagupta has also clearly said that these two doors should be in the two sides. Abhinavagupta had also clearly said in the context of the Uttavārīnī that they should be constructed on the two sides of the māṅgaṭītha. By providing doors in the Uttavārīnī, the purpose of bringing light to the māṅgaṭītha is also adequately served.

Abhinavagupta has cited three views with relation to the doors. Now the question to be examined is - which of the views runs in consonance with Abhinavagupta and Bharata. The idea of six doors is confirmed by another verse of Bharata.² This establishes that Bharata is also of the view that a theatre should have six doors. See Fig. 13

1. P. 111 - Abhinava-bhāratī - p. 385. Delhi Univ. edition

2. "द्वाराणि षट्सु भवन्ति वाग्निं तस्य दिग्माण्डविनिर्दिष्टानि ।"

After discussing the doors arrangement, Bhīṣma-
gupta further writes that whatever else remains to be
said about the *śaṅgipīṭha* and *śaṅgāsīra* has been depicted
by Bharata with the term 'वष्टव्य'.

Bharata says that keeping in view the proportion
of size, the *śaṅgipīṭha* should be constructed in a square
shape measuring 8x8 hastas. It should be plane-surfaced
and should be equipped with an altar.

The Nettavārāṇī in a Caturāsra Theatre:

After the construction of the *śaṅgipīṭha*, Bharata
proceeds on to describe the construction of the *Netta-
vārāṇī* and says that it should be constructed with four
pillars on the two sides of altar and should have its mea-
surement as indicated earlier.²

The above cited version of Bharata means that as
the *Nettavārāṇī* is constructed 16 hastas higher in ground
level in a *vikṣepa* theatre, likewise in *caturāsra* theatre

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1. 'वष्टव्यं तु कर्तव्यं रंगपीठं प्रमाणतः ।
चतुरस्रं समतलं वेदिका समतलं च ॥'

- *Īśya-Śāstra* - 2 - 102. Chow. Edition.

2. " पूर्वं प्रमाण-निर्दिष्टा कर्तव्या मत्तवारणो ।
चतुःस्तम्भसमायुक्ता वेदिका यास्तु पार्श्वतः ॥"

- *Ibid* - 2 - 103.

too it should be constructed $1\frac{1}{2}$ hastas higher in ground level. Bharata has already elaborately discussed the entire process of construction of Uttavārāṇī in the context of vikṛta theatre and it should be applied as such in the case of the caturasra theatre also.

The Altar in a Caturasra Theatre:

The above two versions of Bharata describe the construction of Raṅgaṭītha and Uttavārāṇī. Bharata has also used the word 'वेदिका' (altar). In one description he says that the Raṅgaṭītha should be equipped with an altar.² In the other description he says that the Uttavārāṇīs should be constructed to the sides of the altar.³ These descriptions indicate that the altar also occupies an important place in the context of the theatre.

Bhāṣya-sūtra and Bharata have also mentioned the Vedikā in the context of the vikṛta theatre. According to them the altar is square-shaped and different types of figures are engraved there on.⁴

1. Nṛtya-śāstra - 2 - 102, 103. Chow. Edition.

2. 'चतुरस्रं समतलं वेदिकासमलङ्कृतम् ।' - Ibid 2 - 202.

3. 'चतुःसाम्यस्यायुक्ता वेदिकायास्तु पार्श्वतः' - Ibid 2 - 103.

4. 'निर्मूहकुडारीकैर्नानाग्रथितवेदिकम् ।'

'नानाकृतिभिर्ग्रथिता वेदिकाश्चतुरस्रिका यत्र' ⁴⁶ Ibid. 2 - 82.

- Bhāṣya-bharati - 2.188. 'S.S.'... Varanasi.

For the question arises what this altar is, where and how it is to be constructed and what purpose it is going to serve? Bharata and Bhinavagupta both have preferred to maintain a conspicuous silence on these points.

Bhinavagupta in his commentary over the verses dealing with altar only writes 'वेदिके शोमायुक्ते कार्ये'¹ which means that the vedikā should be beautifully made. But Bhinavagupta gives absolutely no indication as to exact position of the altars in the theatre.

In the first chapter Bhinavagupta interprets 'वेदिका'² as 'रथवेदिका'³. But there he does not point out where it should be constructed and whether the number of the altar will be one or two.

Bharata's statement however indicates that the altar certainly has a relationship with the Raṅgapīṭha and the Uttavīraṅgī. Therefore it appears to be an appropriate conjecture that the altars should be constructed on the two sides of the Raṅgapīṭha. This upholds both the

1. 'वेदिके शोमायुक्ते कार्ये'

2. Bhinavabharati p.200. P.B.S. Varanasi.

3. 'वेदिका' - Nāṭyaśāstra - 1 - 85. Chow. Edition.

4. Bhinava-bharati - p.97. P.B.S. Varanasi.

descriptions of the r̥ṣṭa - (1) the R̥ṣṭapīṭha should be equipped with altar. This analysis makes it clear that there should be two altars. (2) that the Uttavārāṇī should be constructed to the side of altar.

Now the question is whether there is any authentic statement to establish the number of altars at two? Bhṛṣṭa and Bhinevagupta have given no indication about the number. There is however one clue available. Bhinevagupta writes in his commentary 'वेदिके द्वीपायुक्ते अर्थे' 'वेदिके' being 'द्विवचन' signifies 'two'. Had the number of altar been only one, there was no reason why Bhinevagupta should have used 'द्विवचन वेदिके'. So this द्विवचन is an ample proof to justify the inference that the number of altars is two and not one. There is another description to prove that the number of altars should be two. Bhṛṣṭa has explicitly stated that the Uttavārāṇī should be constructed to a side of the altar. Bhinevagupta has then explicitly propounded the view that in a vikṛṣṭa the two Uttavārāṇī should be constructed on each of the two sides of the R̥ṣṭapīṭha. The number of Uttavārāṇīs being two, the number of vedikās necessarily comes to be two since Uttavārāṇī is supposed to stand on the side of an altar.

1. 'वेदिके द्वीपायुक्ते अर्थे'

- Bhineva-bhṛṣṭi - p.200. 7.4.1. ., Uttavārāṇī

The above discussion makes it amply clear that there used to be vedikās on the two sides of the āṅgāpīṭha and two uttāvāṅgāḥ were constructed again on the sides of the vedikās. This position of the vedikā has been represented in figures at a later stage in this work. See Fig. 13.

Raṅgāsīrṣa in a Caturasra Theatre:

Bharata has made a mention of two types of Raṅgāsīrṣa. According to Bharata one type āṅgāsīrṣa is to be constructed at a higher ground level than the āṅgāpīṭha and the other type at the same level.¹ After defining the two types of Raṅgāsīrṣa, Bharata further says that in a vikṛta theatre, the Raṅgāsīrṣa should be at a higher ground level and in a caturasra theatre it should have the same level.²

However Bharata does not indicate the place in relation to which the Raṅgāsīrṣa is supposed to have higher or the same level.

Bhinuvagupta explains in his commentary that in a vikṛta theatre the āṅgāsīrṣa should have a higher ground level and in a caturasra theatre the same ground level as

1. 'सुन्नतं सर्वं वै रङ्गशीर्षं तु कारयेत् ।'

- Bhatya - Āstros - 2 - 104. Caw. Edition.

2. 'विकृष्टे सुन्नतं कार्यं चतुरस्रे सर्वं तथा ।'

- Ibid - 2 - 104.

the Rāṅgīthi.¹ Elaborating the point in this context Bhinvaṅga further writes that in a vikṛta theatre three additional pillars should be constructed.² This discussion makes a clear distinction between a vikṛta and a caturaṅga theatre.

The religious and auspicious ceremonies that are to be performed while constructing the caturaṅga theatre has already discussed in the context of the vikṛta theatre. They are to be applied as such in the case of a caturaṅga theatre also. Their narration again would be an unnecessary repetition.

After discussing the pillar arrangement, the door arrangement, construction of Rāṅgīthi, attavīṇī, caturaṅga caturaṅga etc., Bharata concludes that the caturaṅga theatre is to be constructed on the lines of the pieces laid down above.³ See Fig. 13.

Bharata makes no mention of construction of walls, wood-work and painting etc. in the case of the caturaṅga theatre. Since he has already discussed all these things in detail in the context of the vikṛta^{Theatre} So they should be applied as such in the case of the caturaṅga theatre also.

1. Bhinvaṅga-bharati - p.200. . . / . . .

2. "एतन्वेह प्रसङ्गात्सूक्तं विकृते तेनैव प्रकारेण स्तम्भत्रयविका कर्तव्या।"

3. Ibid - p.200.

3. "स्वयेतेन विधिना चतुर्त्रयं गृहं भवेत् ।"

CHAPTER - III

CHAPTER - III

TRIANGULAR THEATRE

Having discussed in detail the process of construction of Vikrāta and Catuṣpāda Theatre, Bharata proceeds on to discuss the process of the Tryaśra Theatre.

With regard to the characteristics of a Tryaśra theatre, Abhinavagupta points out that they are to be understood through the application method i.e. the procedure of raising pillars and walls and of providing doors etc. in vikrāta and catuṣpāda theatre should be followed so much in the case of Tryaśra Theatre.¹ Before discussing the characteristics of a Tryaśra Theatre, let us try to know what the word 'Tryaśra' means? Abhinavagupta traces the etymology of 'Tryaśra'. Tryaśra is that which has three 'Aśra' i.e. three angles. So Abhinavagupta's analysis makes it clear that a Tryaśra Theatre is to be triangular.²

Bharata also gives the triangular outline of a Tryaśra theatre and says that the architects of the Tryaśra theatre should build it in a triangular form.³

1. Abhinava-bharati - I.200. D. H. U. P. Varanasi.

2. "व्यग्रमिति - त्रिकोणमिति लक्षणम् ।"

- Abhinavabharati - I.200. D. H. U. P. Varanasi.

3. 'व्यग्रं त्रिकोणं इत्यर्थं नाट्यस्थलं प्रयोक्तव्यम् ।'

- Nāṭya-Śāstra - 2 - 107. D. H. U. P. Varanasi.

The outline of a Tryasra theatre given by Bharata and the etymology of the word Tryasra presented by Abhinavagupta make it certain that the Tryasra theatre is to be constructed in a triangular shape. The triangular shape does mean that it should be equilateral i.e. all its three sides should be equal. That the measurement of these three sides should be, Bharata gives no indication in his work.

He has laid down definite measurement for construction of the different parts of the vikrta and the astasra theatre but he is fully silent about the measurement of Tryasra theatre.

Abhinavagupta in his commentary, has dealt with the question of measurement of a Tryasra theatre and he clearly says that the Tryasra theatre has close links with the vikrta and astasra theatre and therefore this triangular theatre has the same measurement as the vikrta and the astasra theatre.¹

The triangular theatre on the lines of the vikrta theatre:

As Abhinavagupta says above the measurement of the triangular theatre should be set on the basis of that of the vikrta theatre.² Bharata prescribes the measurement

1. 'उपयानुग्रहाच्च विष्णुश्चतुर्भुजोऽस्मान्मयमेव भवति ।'

- Abhinava-bharati - P. 200. B. H. U. P. Varanasi.

2. Ibid.

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of a vikrsta theatre as 64×32 which means that it is a Rectangular theatre. But the Tryasra theatre is triangular and is supposed to have all its three sides equal. So on the basis of the measurement of vikrsta theatre every sides of the Tryasra theatre will measure 64 hastas. The Tryasra theatre constructed on the basis of the measurements of the vikrsta theatre has been figuratively represented at a later stage in this work. See figure. 14-B.

The Triangular Theatre on the lines of the Caturasra Theatre:

Abhinavagupta has recommended the dimension of the Tryasra theatre to be the same as of the caturasra theatre.

According to Bharata, the dimension of caturasra theatre are 32×32 .¹ Because the caturasra theatre is of square shape having all its sides equal. The Tryasra theatre is triangular and its three sides also are equal. So on the lines of the measurement of the caturasra theatre the Tryasra theatre will have its sides measuring 32 hastas each. We have figuratively represented the Tryasra theatre of 32 hastas later on in this work. See Figure. 14-A.

1. 'उपान्तश्च कर्तव्या वसा द्वात्रिंशद्वे तु ।'

Thus on the basis of the measurement recommended by Abhinavagupta also, the Tryasara theatre are of two kinds.

Triangular Raṅgapīṭha in the centre:

After laying down that the Tryasara theatre is to be triangular, Bharata further says that it should also have a triangular Raṅgapīṭha in the centre.¹

Taking hint from this statement of Bharata about the construction of triangular Raṅgapīṭha in the centre, Abhinavagupta says in this context that besides the Raṅgapīṭha, the Raṅgaśīrṣa and the Green-room also should be constructed in the triangular shape.²

The above cited versions of Bharata and Abhinavagupta make it amply clear that in a Tryasara theatre a triangular Raṅgapīṭha is to be in the centre. Abhinavagupta goes a step further to say that the Raṅgaśīrṣa and the Green-room also are to be of the triangular shape. This suggestion does not seem to be proper. We already know with Bharata and Abhinavagupta's statements in the context of vikṛata and catuṛasara theatre that the Raṅgaśīrṣa is to be situated behind the Raṅgapīṭha and the

1. 'मध्ये त्रिकोणमेवास्य रङ्गपीठं तु कारयेत् ।'

- Nāṭya-Cāstra - 2 - 107. D. H. U. P. Varanasi.

2. मध्ये च त्रिकोणमेव रङ्गपीठम् । तथैव रङ्गशिखरः । नैषदयगृहं च ।'

- Abhinava-bharatī - p. 200. D. H. U. P. Varanasi.

Green-room behind the Rangasīra. It is certainly possible to construct a triangular Rangapītha in the centre of a triangular theatre as Abhinavagupta suggests, but it is impossible to construct the Rangasīra and the Green-room also in the triangular shape. Neither Bharata nor Abhinavagupta has given any hint about the measurements of the Rangapītha, Rangasīra and the Green-room. So the exact location of all these three has remained a puzzle. The modern scholars have dealt with this issue and have tried to locate the Rangapītha, Rangasīra and the Green-room inside the Trysara theatre according to their own view points. We will discuss their versions later.

Bharata and Abhinavagupta are again silent about the Mattavāraṇī in a Trysara theatre. Bharata has stated only about Rangapītha and has made no mention of Rangasīra, Green-room and Mattavāraṇī. Abhinavagupta has written about the Rangasīra and the Green-room but he has not given any hint about their exact location. So nothing can be reliably said about the Mattavāraṇī in a Trysara theatre and it is completely unknown. Whether Mattavāraṇī was at all constructed in a Trysara theatre and if it all was constructed, what its measurement was? So this is also a problem to be resolved, unfortunately

the modern scholars also have not touched this issue. However, one scholar Dr. C.B. Gupta has made a mention of *Kattevāraṇi* in a Tryasara theatre and has also given its measurements.¹ We will discuss his views later on. See Fig. 6.

Doors in a Tryasara Theatre:

A. According to Bharata:— After discussing the construction of the *Rāṅgopīṭha* in a Tryasara theatre Bharata takes up the door arrangement and says that the door of the Tryasara theatre should be constructed in the same corner. Before taking up the door arrangement Bharata has already written that a triangular *Rāṅgopīṭha* should be constructed in the centre of the theatre. Now he says that a door should be provided in the same corner,² which means that it is to be in the central corner. Bharata further says that another door should be provided behind the *Rāṅgopīṭha*.³ This version of Bharata makes the position of the second door perfectly clear but there remains a confusion about the position of the first door. Bharata is also silent about the purpose that these two doors are supposed to serve.

1. Dr. C.B. Gupta - 'The Indian Theatre' - P. 34.

2. 'द्वारं तेनैव कोणैर्न कर्तव्यं तस्य वेश्मनः ।'

- *Nāṭya-Sūtra* - 2 - 108. P. H. U. P. Varanasi.

3. 'द्वितीयं वैव कर्तव्यं रङ्गमण्डलस्य पृष्ठतः ।'

- *Ibid* - 2 - 108. P. H. U. P. Varanasi.

B. According to Abhinavagupta:

Abhinavagupta in his annotation clarifies the position of the doors in a Tryakora theatre, and writes 'तेनैव कोणनेति; ', this means 'वारुणगतेन' i.e. in the western direction.¹ Abhinavagupta makes Bharata's expression 'the same corner' more clear and recommends that one door should be provided in the western direction. We know that ~~it is~~ the Green-room ~~that~~ is located in the west and thus it is clear that one door is to be provided in the Green-room. Abhinavagupta also tries to explain the purpose of this door and says 'द्वारं वनप्रवेशम्' .² This means that the door is meant for the entry of the audience. On the one hand Abhinavagupta says that the door is to exist in the west i.e. in the Green-room and on the other hand he says that is for the entry of the audience. These two statements seem to be inconsistent with each other, because the audience is not supposed to pass through the Green-room. It is the main door through which the audience should be made to pass. The inconsistency in Abhinavagupta's statements

1. 'तेनैव कोणनेति । वारुणगतेन ।'

- Abhinava-bharata - P.200. D.E.U.P. Varanasi.

2. 'द्वारं वनप्रवेशम् ।'

- Abhinava-bharata - P.201. D.E.U.P. Varanasi.

can be resolved only if we interpret his expression 'वनप्रवेशन' as 'entry of the actors and their families and not the entry of the audience'. In the context of the caturasra theatre also 'वनप्रवेशन' has been interpreted as entry of the actors etc.¹ Thus it is clear that the door in the Green-room is meant for the passage of the actors and their families.

Abhinavagupta explains the position of the second door also and says that two doors should be provided in the same corner.² Here Abhinavagupta uses द्विवचन noun 'द्वारे' 3, which means two doors. This version of Abhinavagupta may have two interpretations. The one possible interpretation is that in the term 'द्वारे', Abhinavagupta includes the first door and the other door provided in the Rangasirsa behind the Rangapitha. The other possibility is that Abhinavagupta means to recommend two doors in the Rangasirsa itself. This seems to be more reliable interpretation because in the context of the caturasra theatre also, Abhinavagupta stands to provide two doors

1. 'वनप्रवेशनं च तृतीयद्वारेण नेक्यगृहस्य । येन भार्याभावाय नटपरिवारः प्रविशति ।'

- Abhinava-bharati - P.197.

2. 'येन तस्मिन्नेव कोणे द्वारे कर्तव्ये ।'

- Abhinava-bharati - P.201.

3. Ibid.

in the Rangasīra for the movement of the actors from the Green-room.¹ Therefore here also the likelihood is that Abhinavagupta means to provide two doors in the Rangasīra. From this point of view of Abhinavagupta, a Tryakora theatre is supposed to have three doors. See Fig. 14.

In the context of the doors Dr. Subba-Rao has stressed the view of Bharata and has accepted the theory of only two doors, one in the central corner of the Green-room and other in the Rangasīra.² His figure also indicates that he is in favour of two doors on the lines of Bharata. See Figure. 9.

Again in the context of the doors, another scholar Dr. C. D. Gupta also recommends in his work, only two doors in a Tryakora theatre. One behind the Rangasīra and the other in a corner for the entry of the audience.³ But in the figure of a Tryakora theatre given by him in his work, six doors have been shown, three in between the Green-room and the Rangasīra, two in the Nettavāraṇī and one main door in the Auditorium for the entry of the audience.⁴ See Figure. 6.

1. 'तेन वा रङ्गमेव रङ्गशिरसि नेपथ्यगतपात्रप्रवेशाय कर्तव्यम् ।'

- Abhinava-bharati - P. 197. B. R. U. P. Varanasi.

2. Dr. Subba Rao - 'A critical survey of the Ancient Indian Theatre in Accordance with the Second Chapter of the Bharata Nāṭya-sāstra'. - P. No. 453.

3. Dr. C. D. Gupta - 'The Indian Theatre' - P. No. 92.

4. Ibid - P. No. 92.

Another scholar Dr. Menked has also given the figure of a Tryasara theatre in his work. There he shows only one door, the main door of the Auditorium through which the audience is supposed to pass.¹ See Fig. 3.

In the midst of these controversial views of different scholars, the most reliable view seems to be of Abhinavagupta who propounds the theory of three doors.

The Wall and the Pillar Arrangement:

After discussing the door arrangement Bharata takes up the wall and pillar arrangement and says that whatever has been laid down in this context in the case of a caturasara theatre should be applied as such by the architects in a tryasara theatre also.² The skilled workers should thus build the theatre according to the procedure mentioned earlier.³

So Bharata's statement makes it clear that after discussing the wall and pillar arrangement in detail in the case of a Caturasara theatre, he considered it unnecessary and useless to repeat it again.

1. D. R. Menked - 'Ancient Indian Theatre' - P. 15. 12.

2. " विधिर्यत्तुष्टयं भित्तिस्तम्भसंज्ञकः ।
स तु त्वं प्रयोक्तव्यस्त्रयस्यापि प्रयोक्तुमिः ॥"
- Nāṭya-śāstra - 2 - 109.

3. 'एवमेतैर्न विधिना कार्यं नाट्यगृहा द्वयैः ।'
- Nāṭya-śāstra - 2 - 110.

The Triangular theatre and the Auditorium:-

Bharata and Abhinavagupta both have left untouched the point as to what type of Auditorium should be constructed in a Tryasra theatre and what its measurement should be? Both of them have clearly pointed out the measurement of the Auditorium in a Caturasra and vikrsta theatre. But they are completely silent about the Auditorium in a Tryasra theatre.

Among the modern scholars Dr. P.K. Acharya has expressed his view about the Auditorium that it should be triangular.¹ A figure of the Auditorium as suggested by Dr. Acharya is shown in a figure appended in his work.

Orchestra in a Tryasra Theatre:-

Bharata and Abhinavagupta have also not indicated the seating arrangement in a Tryasra theatre for the singers and musicians. Abhinavagupta has stated in the context of Vikrsta theatre that two doors should be provided in between the Rangasāra and the Green-room and the musicians should be seated in the space between the two doors.²

1. D.R. Hoeked - 'Ancient Indian Theatre' - P.No.25.

2. Abhinave-bharati - P.No.186. E.H.U.P. Varanasi.

So it can be inferred to an extent that Abhinavagupta has recommended the provision of two doors behind the Rangapitha (in between the Rangasirsa and the Green-room) keeping in mind the place of musicians and singers in the Trysara theatre also. Nothing can be said as to the extent of authenticity of this ~~is~~ inference because no pointed reference from Bharata or Abhinavagupta ^{is} available in this regard.

We have covered upto this stage the construction of a Trysara theatre on the lines of prescribed by Bharata and Abhinavagupta. Now here onward we will discuss the views of the modern scholars about the Trysara theatre.

Among the modern scholars Dr. Subba-Rao has incorporated in his article a figure of the Trysara theatre according to which he suggests the measurement of the Trysara theatre as 32 hastas. This measurement has been divided in three parts - 16 hastas for the Auditorium, 8 hastas for the Rangasirsa and 8 hastas for the Green-room. Prof. Subba-Rao has not shown the Rangasirsa and Rangapitha separately because he takes them as one. He has bisected the top corner by drawing a central line through the theatre right up to the Green-room. The

Rangasīra has been curved out in the centre. This sketch given by Prof. Subba-Rao indicates that he agrees with Abhinavagupta's view that the Rangapītha, the Rangasīra and the Green-room should be constructed in the triangular shape.¹ Had he differed with Abhinavagupta, he would have certainly noted in his article that Abhinavagupta's view advocating triangular shape for the Rangasīra and the Green-room is not appropriate, as he has done here and there whenever he differs from Abhinavagupta's views. Thus the views of Subba-Rao indicate that the Rangapītha and Green-room should also have triangular shape. The pillar arrangement given by Dr. Rao is shown in a figure appended to this work. See Figure. 9.

In the figure of a Tryasara theatre presented by Dr. Mankad, the Rangapītha and the Green-room have been shown having triangular shape but not the Rangasīra.²

Acharya Viotacher has given in his work the figure of a Tryasara theatre as represented by Manasana Chao and there he has reproduced the position of the theatre he

1. Prof. D. Subba-Rao - 'A Critical Survey of the Ancient Indian Theatre in accordance with the Second Chapter of The Bharata Kātya-Sāstra' - P. No. 493.
2. D. R. Mankad - 'Ancient Indian Theatre' - P. No. 12.

has shown only the Green-room in the triangular shape.¹ So according to his views also the Rāngasīra and the Rāngapītha are two have not triangular shape.

Acharya Viāveshwar has specifically written in his work that Rāngapītha, Rāngasīra and the Green-room - all three together can not be constructed in a triangular shape. In addition he has said that the Tryasra theatre may have two more positions which he has represented through figures. In them Rāngapītha, the Rāngasīra and the Green-room - all the three have triangular shape. He also writes that quite possible, either of these positions may correspond to the views of Abhinavagupta.²

Description of a Tryasra theatre given by Dr. C. B. Gupte in his book is as follows: "The Tryasra theatre is in the form of an equilateral triangle. It is divided into eight parts on each side and from each dividing point lines are drawn parallel to those on the side of the equilateral triangle. Thus 64 triangles are formed. In four triangles in the middle the Rāngapītha is constructed. Behind the Rāngapītha is placed the Rāngasīra in five triangles (or 13 triangles in the absence of walls) and

1. Hindi - Abhinave-bharati - P.No.293. Hindi Vibhāg, Delhi Vidyālaya, Delhi.

2. Hindi - Abhinave-bharati - P.No.287,288. Delhi Publication.

the *Nepathygrha* in 15 triangles. Each of the *Mattavāronis* is constructed in eight triangles. The remaining triangles are reserved for the audience. This is illustrated in the diagram of the *Tryasra* type. But no exact measurement of this type of theatre is available in the *Rāṭya-śāstra* or *Abhinava-dharatī*.¹

On the basis of the discussions given by Bharata and Abhinavagupta and the modern scholars, it seems appropriate to assert that if a triangular *Raṅgopitha* is constructed in the centre of the *Tryasra* theatre, it would not be possible to construct thereafter the *Raṅgacīrca* and the *Green-room* in the triangular shape. But if central line is drawn right up to the *Green-room* as suggested by Prof. Subbarao and other scholars and then the space is divided for the *Raṅgopitha* and the *Raṅgacīrca*, all the three can have triangular shape.

1. Dr. C. E. Gupta - 'The Indian Theatre' - P. No. 34.

CHAPTER - IV

CHAPTER - IV

Y
RAKSAVIBHAGA
 X

In chapter 14 of the Nāṭyaśāstra it has been pointed out how scenes should be presented on the stage. Various scenes are required to be arranged on the stage according to the plot. Bharata Muni has suggested several useful devices for presentation of scene on the stage so that the whole perspective may be appropriate and natural. Division of the stage is also one of such devices. This scheme of division of the stage is based on imagination as it means that the different divisions indicate different places and countries on the stage as the plot requires.

Thus the different portions on the stage are created in a way that when an actor moves from one portion to the other, it represents his movement from one place or country to the other. Bharata has clearly mentioned in a verse that movements within the circumference of the stage indicate its different portions. When an actor has to represent his movement to another place he should do so either by taking a turn or moving to another portion under the scheme of the division of the stage.¹ Bharata takes into considera-

1. "कक्षाविभागो निर्देशयो रङ्ग-पटो परिक्रमात् ।
 परिष्पेण रङ्गस्य स्थान्या वक्ष्या मवेदिह ॥"

tion three portion - Interior, exterior, and central.¹

The distance from one portion to the other is represented to the other by the manner of movement of the actors. If a distant place is to be represented, the actor should move for a long duration and for a short distance he should move for a short duration. Out of these the portion adjacent to the green-room is the 'interior'. The portion adjacent to the Rangapitha is the 'exterior' and the portion in between these two is the central division. These divisions exist on both sides of the stage and covered as wings from outside, they were used for side movement and also for setting the different scene. Pointing out the utility of the stage divisions, Bharata says that within its circumference all such provinces, cities, forests, & mountains etc. are included as need be shown in the scene.² According to the scene of stage-divisions, the actors entering the stage, first are called 'वाप्यान्तर', and those entering subsequently are called 'वाप्य'.³

After entry of the actors on the stage, the other divisions

1. Rātyasāntre - 14 - 8.

2. Ibid - 14 - 4, 5, 6. Chow. Publication.

3. "पूर्व प्रविष्टा ये सूक्ष्मास्ते म्यन्तरा वृषैः ।
पश्चात्प्रविष्टा विविधा कल्याणानि तु वाप्यतः ॥"

Ibid - 14 - 9.

are indicated by one or many rounds of the actors on per the needs.¹ Besides, Bharata has also pointed out the arrangement of movements of actors in these different portions of the stage. He has also pointed out that the places and regions of human and divine characters are also shown in this scheme of stage-divisions.

Dr. Menked and Dr. C. R. Gupta have propounded a theory in their books that the Uttavāraṇīs were used for dividing the stage. On the basis of the ^{above} discussion it seems to be justifiable conclusion that the division of the stage was imaginary and according to the requirements of the plot the different portions should have been used for representing different scenes on the stage and this was called 'Rasavibhāga' (divisions of the stage).

Some Modern ^{Scholars} writers on Rāṅgadhāra and Rāṅgadhāra:

We have already discussed the position of the Rāṅgadhāra and the Rāṅgadhāra on the basis of the views of Bharata and Abhinavagupta. But the views of Dr. Subba Rao and Dr. Ghose among the modern critics are different

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1. 'तयोश्चापि प्रविष्टौः कृतामन्या विनिर्दिशेत् ।
परिच्छेदेन रक्ष्य त्वन्या क्वया विधीयते ॥'

from those of Bharata and Abhinavagupta about Rangasīra and Rangapītha.

Dr. Manmohan Choudhary has in his edition of Nāṭyaśāstra and his article both, emphasised that the Rangapītha and the Rangasīra were not two separate portions in the theatre, rather they are synonymous and stand for the same place because they have not been mentioned as two separate places in the original text of the Nāṭyaśāstra. To substantiate this view, Achārya Vishveshvar has produced the arguments of Dr. Choudhary.¹

1. In the first chapter of Nāṭyaśāstra, it is mentioned that Brāhma guarded over the different portions of the theatre. The arrangement discussed there contains a reference to Rangapītha at least twice but there is no mention of the Rangasīra.
2. In the second chapter, there are two verses pointing out the different portions of the theatre and referring to the Rangasīra, but making no mention of the Rangapītha. This gives an idea that the portion referred to as Rangapītha in the 1st chapter is the same as that referred to as Rangasīra in the second chapter.

1. Achārya Vishveshvar - 'Hindi Abhinava-bharati' p. 290-291.

3. In verses No. 72, 73 and 75 in the second chapter again make a mention of only the Raṅgaśīra and not of the Raṅgapīṭha. This term Raṅgaśīra has occurred in the context of the vikṛata maṇḍapa. Besides, ' रापीठ प्रसृत्ये ' 'in place of ' राशीर्ण प्रसृत्ये ' is the interpolation found in certain editions. This can lead to the conclusion that during the ancient period the readers of the Nāṭyaśāstra considered Raṅgapīṭha and Raṅgaśīra as synonymous.
4. In the context of the construction of the Tryora theatre again only Raṅgapīṭha has been mentioned and there is no mention of Raṅgaśīra.
5. In the context of the construction of the catuṣora theatre the term Raṅgapīṭha has been specifically referred to four times while the term Raṅgaśīra occurs only once that one mention of Raṅgapīṭha is also replaced as Raṅgaśīra in some editions. This also proves that Raṅgapīṭha and the Raṅgaśīra represent the same place. So Dr. Ghose draws the conclusion that the Raṅgapīṭha and Raṅgaśīra are not two separate portions, rather they are two different names of the same place.

The View of Dr. Subba Rao:

Dr. Subba Rao also does not take Rāṅgapīṭha and Rāṅgaśīra for separate portions. According to him 'पीठ' is the base of Rāṅga and 'शीर्ष' is the top or upper surface of the Rāṅga-Rāṅga being the stage.¹

In his article, Dr. Mankad has commented upon the views of Dr. Ghose and Dr. Rao both.² Taking support of some other original verses he has tried to establish that the position of Rāṅgapīṭha and Rāṅgaśīra being separate is acceptable both to Bharata and Abhinavagupta. He has quoted a verse from chapter second, which has the meaning that in a vikṛta theatre the Rāṅgaśīra should have a higher level while in a natya theatre it should have the same level.³ Now the question is higher than or come to which level? The only answer to this question is Rāṅgapīṭha.⁴ Abhinavagupta has also hinted out this point in his criticism.⁵ Then Dr. Mankad has quoted another verse to prove the separate entities of Rāṅgaśīra and Rāṅgapīṭha.⁶

1. Dr. Subba Rao - 'A Critical Survey of the Ancient Indian theatre in accordance with the second chapter of the Bharata Nāṭyaśāstra'.

2. Dr. D. R. Mankad - "Ancient Indian Theatre" - p. 42-43.

3. "सुन्नतं सर्वं देव रङ्गशिर्षं तु कारयेत् ।"
- Nāṭyaśāstra - 2 - 104.

4. Dr. D. R. Mankad - "Ancient Indian Theatre". p. 43.

5. 'सुन्नतमिति रङ्गपीठापेक्षया' Abhinava-Bharata - 200.

6. Nāṭyaśāstra - 2 - 71.

In this verse specific and separate mention has been made both of Rāṅgacīra and Rāṅgapīṭha.¹ On this basis Dr. Menka has repudiated the theory of Dr. Ghose and Dr. Rao on the support of Abhinava-bharati and quoting some portions therefrom he has established the separate existence of Rāṅgapīṭha and Rāṅgacīra.

Comments of Prof. Baghaven on the views of Dr. Ghose:

In his article Dr. Baghaven also has given his comments on the views of Dr. Ghose.² There he has tried to establish separate existence of Rāṅgacīra and Rāṅgapīṭha mainly on the basis of different quotation from Abhinavabharati. According to Abhinava-bharati, as he puts it, there is specific mention of separate positions of Rāṅgapīṭha and Rāṅgacīra and Dr. N. Baghaven has also quoted the relevant portions to support his point of view.³

Thus Dr. Ghose and Rao have propounded the theory of Rāṅgapīṭha and Rāṅgacīra being one and the same. While Dr. Menka and Dr. Baghaven have repudiated this theory, Acharya Vishveshvar, Dr. C.B. Gupta and some other scholars too take Rāṅgacīra and Rāṅgapīṭha as two different portions of the theatre.

1. D. R. Menka - 'Ancient Indian Theatre' - p.43.

2. Acharya Vishveshvar - 'Hindi Abhinava-bharati' p.295.

3. Ibid - p.295.

According to the above discussion a group of scholars considers Rangapīṭha and Raṅgaśīra as separate while another group considers it as one. On the basis of analysis presented by Dr. Menked, Dr. Raghavan and others and also on the basis of the position of Rangapīṭha and Raṅgaśīra prescribed by Bharata and Abhinavagupta which we have already discussed in the last chapter. It seems justified to conclude that the Rangapīṭha and the Raṅgaśīra are two separate portions of the theatre. This separate position of Rangapīṭha and Raṅgaśīra is also acceptable to Abhinavagupta and Bharata as is evident from their discussions. The Rangapīṭha is the main and the front portion of the stage meant for the actors to play their roles and the Raṅgaśīra is the ^{back} portion of the stage behind the Rangapīṭha meant for the singers and musicians to sit and relax. Thus it is clear that both have separate uses.

Dr. Menked has in his article also established that there is some dis-similarity between the figures given by Dr. Ghose and Dr. Rao.¹ In the figure of the theatre presented by Dr. Ghose, 3/4 portion is shown as the auditorium and the remaining 1/4 is allotted to the stage and the green room. ^{See Fig. 11.} Dr. Menked has expressed dissent on this plan of Dr. Ghose. He writes that though this plan may be
1. D. E. Menked - 'Ancient Indian Theatre' p. 44.

appropriate from the stand point of distribution of space and also from architectural point of view but from practical point of view, half of the stage of the theatre should be given to the auditorium and the other half to the stage and green-room etc.¹

Bharata and Abhinavagupta also have pointed out that the total space of 64x32 hastas should be equally divided in two parts and the rear portion should again be subdivided into two. The green-room should be provided in the western portion and the Rangasīra in the adjoining half portion. Similarly, giving the dimensions of every portion, Abhinavagupta has also clearly established that half of the space should be utilized for the auditorium and the other half for Rangapītha, Rangasīra and green-room. Therefore Dr. Manmohan Ghose's division of 3/4 portion for the auditorium and 1/4 for the stage does not appear to be appropriate since this theory is not acceptable to Bharata and Abhinavagupta also.

The only dis-similarity to be found in the figures of the theatre presented by Dr. Sae in his article is that he has shown the entire portion of 32x16 hastas as Rangasīra. He has also divided the entire space of the theatre

1. D. R. Bhand - 'Ancient Indian Theatre' - p.45.

into three portions = half for the auditorium and the other half sub-divided into two for the green-room and the Rangasirga. See Fig. 8.

Mattavārāṇī

Although we have elaborately discussed the position of Mattavārāṇī according to the views of Abhinavagupta and Thorpe, yet numerous questions do rise about the word Mattavārāṇī - what does this word mean, what is the size of Mattavārāṇī, where is its location and what its number? Several modern scholars have given a thought to these questions and have tried to trace authentic answers. However it can not be said to what extent these conclusions are reliable.

Meaning of the word Mattavārāṇī:

In the original 'Kātyāyana' and also in its commentary 'Abhinava-bharati', every where the word is used as Mattavārāṇī. Away from these works no where is the word Mattavārāṇī available in dictionaries or literature. Of course, we do find the word 'Mattavārāṇī' (मत्तवारण). In the 'वृहत्कोश' entitled 'शब्द-कल्पद्रुम', there is a reference 'मत्तवारण्यतीति मत्तवारणः'. 'Etymologically the word 'मत्तवारण', has been interpreted as 'प्रतापवीर्यानां वरणः'.¹ V.S. Apte, in

1. Acharya Vishveshvar - 'Hindi Abhinava-bharati' - p. 313.

his dictionary, translates 'Mattavārāṇī' as 'Veranda'.¹ In 'वासवदत्ता' of the great poet 'कुसुम' the word 'मत्तवारण' has again been used in the expression 'मत्तवारण्यविरण्डकेण'. In the 'समरांगणसुधार' also we have the word 'मत्तवारणः'.² and again the word is used as such in 'Mahābhārata'.³ but there 'मत्तवारण' does not for Veranda. Dr. A. B. Keith has used the word Veranda for Mattavārāṇī while making a mention of the theatre in his book.⁴ But Abhinavagupta and Bharata have produced no Etymology of Mattavārāṇī nor have they given any hint about its meaning. So it is difficult to say what they meant by this word.

In the light of the above discussion veranda seems to be giving the correct meaning of the word Mattavārāṇī. The description of Mattavārāṇī given by Abhinavagupta also seems to give its meaning as Veranda.

The views of Prof. Subba Rao on Mattavārāṇī;

The description of Mattavārāṇī given by Prof. Rao in his article is absolutely his original approach. Prof.

1. Vaman Shivram Apte - 'The Student's Sanskrit-English Dictionary' - P. No. 419.

2. 'समरांगण सुधार' - राजगुरु चर्याय ३०।६

3. महाभारत - द्वापराय - १११/२७ ।

4. A. B. Keith - 'The Sanskrit Drama' - p. 359.

Rao has interpreted *Lattavāraṇī* with the expression 'मत्तवारी वारणानि' ¹. According to him the front wall of the Rangopīṭha raised to the side of the '1½' metres higher level should have figures of intoxicated elephants. This row of intoxicated elephants cut in the plaster, is *Lattavāraṇī*. This is what Prof. Rao means.

In support of his view, he argues that the correct reading of the term 'वस्तुस्तम्भायुक्त' in Bharata's verse should be 'वस्तुस्तम्भ-आयुक्त' i.e. 'म' is to be replaced by 'व'. The word 'स्तम्भ' means the pillar for the purpose tying the elephants. He also interprets 'पार्श्व' not as 'side' but as 'front'. So according to him a row of intoxicated elephants along with four 'स्तम्भ' will be engraved in plaster only in one part of the Rangopīṭha namely the front wall and this carries the name of *Lattavāraṇī*. ² This is entirely a new interpretation of Prof. S. Rao and on the basis of this he has also given a picture of *Lattavāraṇī*. See Fig. 10.

1. Dr. Subba Rao - 'A critical survey of the Ancient Indian Theatre in accordance with the second chapter of the Bharata Nāṭyaśāstra'. - P. 448.

2. Ibid.

The View of Prof. Phanu on Uttavāraṇī:

Acharya Viśveshvar has cited the view of Prof. Phanu. According to Prof. Phanu Uttavāraṇī is that which 'obstructs the excite'.¹ He says that some times on witnessing an excessively sentimental scene in the theatre, some people among the audience get over-excited and they attempted to get closer to the actors in a stage of great excitement. If such people get an access to the stage, the staging of the play will have to be terminated there and then. Therefore it is necessary to provide a low wall or enclosure so as to prevent access of such excited people to the stage. Because of this barrier, the impatient and excited people are prevented and thus that barrier is called Uttavāraṇī.

Dr. Karmahan Ghose has also given a hint of Uttavāraṇī in a foot-note in his book.² He has interpreted the word Uttavāraṇī on the basis of dictionaries and other books. He says that the word 'उत्तवराणी' means 'A turret or small room on the top of a large building', 'a veranda', 'a pavilion'.³ Side by side he has also hinted that it is not very clear what Abhinavagupta meant by Uttavāraṇī.

1. Acharya Viśveshvar - 'Hindī Abhinava-dharatī'-p. 317.

2. Dr. Karmahan Ghose - Nāṭya-sāstra - p. 27

3. Ibid - p. 27

Dr. Ghose has specified about Mattavārāṇī that according to Abhinavagupta it can be taken to be a side-room.

So Dr. Ghose's version also makes it clear that the Mattavārāṇī was either a side room or a veranda. Acharya Vishveshvar has produced some pictures of Mattavārāṇī prepared by Dr. Manmohan Ghose. A look at them indicates that the Mattavārāṇī was situated inside the stage (Rangamandapa) and not outside it. We are producing in this work the figure of Mattavārāṇī showing therein its position on the lines of Dr. Ghose.¹ See Fig. 11.

Dr. Manikā writes in his book about Mattavārāṇī that two Mattavārāṇīs measuring 8x8 hootas should be constructed on both the sides of the Rangapīṭha. Dr. Manikā has only supported the views of Abhinavagupta about Mattavārāṇī.² Commenting on Prof. Subba Rao's interpretation of Mattavārāṇī, Dr. Manikā writes that the etymology of Mattavārāṇī given by Prof. Rao (मत् = with rut and वारुण = elephant) seems to be quite reasonable. But his interpretation is liable to two objectives - one the use of the term 'चतुरस्रमण्डपायुक्त' and the other, the use of the term 'पार्श्वः', arguing on this point Dr. Manikā writes that

1. Hindi Abhinava-bharati - p. 321.

2. D. R. Manikā - 'Ancient Indian Theatre' - p. 16.

four posts are superfluous in the case of a carved row of elephants. On the other hand the word 'एतद्' means 'side' and 'not front' as Prof. Das interprets. After the above mentioned criticism he has specifically noted that he agrees with the views of Abhinavagupta.¹

With regard to use of Uttavārāṇī Dr. Mankad categorically writes, 'Exact use of the Uttavārāṇī is not known'.² He writes that Uttavārāṇī was a special portion of the Raṅgapīṭha specifying the use of Uttavārāṇī, Dr. Mankad writes that it was used as 'Rokṣhā'. He ~~has~~ taken the position of Uttavārāṇī inside the Raṅgapīṭha.³ see Fig. 1, 2.

Acharya Viśveśvar has interpreted this word as a Veranda and he has also written that the situation of veranda is always adjacent to the main building but outside it. Therefore the provision of two Uttavārāṇī each on both the sides of Raṅgapīṭha means that the Uttavārāṇī will be adjacent to, but outside of the Raṅgapīṭha.

Use of the Uttavārāṇī:

Only a few scholars have thrown light on the purpose behind the construction of the Uttavārāṇī. According to Prof. Ebanu it was meant for preventing access of ch-

1. D. B. Mankad - 'Ancient Indian Theatre' - p.16.

2. Ibid - p.12.

3. Ibid - p.35.

cited people to the stage. Although his view is also logical but it does not correspond to the views of Abhinavagupta because any barrier in front of the audience will obstruct their views to the stage and they will feel inconvenience.

Dr. Dandekar writes and also Dr. C. B. Gupta very specifically says that the Uttavāraṇī were used as 'Hakṣṇo'.

Dr. A. B. Keith throws light on the location of Uttavāraṇī in the theatre and writes that it appears that the Uttavāraṇī was used by the spectators also.¹

Abhinavagupta hints out in the first chapter about Uttavāraṇī and says that it was a suitable place for the king and other members of the royal family.²

On the basis of the above cited analysis and also consideration of Abhinavagupta's view, it seems reasonable to conclude that the Uttavāraṇī was used for seating the chief guest. Abhinavagupta's statement that it was for the use of king only supports this surmise. Dr. Keith is also not irrelevant when he states it was for the use of spectators. Only the words 'very important' are writing in his statement.

1. A. B. Keith - 'The Sanskrit Drama' - p. 359.

2. 'पार्श्वे स्वामिति । रावादस्तत्स्थानमित्युक्तम् ।'

- Abhinava-bharati - p. 99.

Curtain in Sanskrit and Greek

The word Yavanikā or Javanikā has been used from the beginning in Sanskrit literature. First of all the word Javanikā occurs in Harivaṃśa in the sense of a curtain.¹

Dharata in his Ityasaṃhita has referred to the word Yavanikā thrice.² He has also used the Pata in the sense of Yavanikā.³

The other words for the curtain like Pratidīpā⁴, Tīrastarini⁵, Pataḥ or Asatī⁶ are found in the Sanskrit lexicons and literature.

1. 'तानि रत्नानि वस्तूनि रत्नानुग्रहाणि च ।
रैवर्धनिकादीनि सप्तानि इव वै नगाः ॥'

- Harivaṃśa - 74.10.

2. एतानि तु वर्णिता न्यन्तर्यनिकागतेः ।
विधाटय वै यवनिकां नृपाद्यवस्तूनि तु ॥'

- Ityasaṃhita V - 11.12. Baroda Edition.

3. Ibid - III - 3. Baroda Edition.

4. Amarakosa.

5. Kms. - 1-14, Mal. - 11-1. Amarakosa.

6. Com. Amrapadpārijāto by Mallinātha. Adyar Edition.
Murch. P - 154. Bareilly Edition.

Amar Singh has mentioned the word Javanikā, Prati-
tloirā and Tirukharinī for curtain.

Kohir Suāmin explains the word Javanikā as 'Javanto
eoyāun'.¹

Another commentator of Amarakosa lingayacūrin
derive the word Javanikā from the root 'Ju' in the sense
to move.²

Kallinatha has accepted Yavanikā, Apatī and Harī-
pote as synonyms in his commentary of Amara Padiparijāta
and also mentioned Deśī word 'Terohir' in the same sense.³

In Padachandrikā, commentary of Amarakosa Javanikā
derive from 'Ju' in the sense of speed or movement. He
has also given the etymology of Yavanikā.⁴

1. 'जवन्ति वस्या जवनिश' - Com. on Amarakosa - 2/6/120.

2. जवते प्रतियरति - जवनिश = जुवती

- Amarakosa - Vol. 2. p. 400. Adyar Edition.

3. 'तेरहीर' - Com. Amara-Padiparijāta on Amarakosa.
Adyar Edition.

4. "वुः लोत्रो धातुः" जवन्त्यत्र इति जवनिश ।
जवनिश - जन्तस्यादिः पर्वण पंचमपद्या च ।
जवयति उपजयति इति जवनिश । "दृष्टेऽपरतिनया"
वा 'जवनिश' ।

- Com. Padachandrikā by Sarvaṇanda on Amarakosa - p. 466.

Another commentator of Amarakosa Raghunath Chakrabartty has mentioned the word Yavanikā as a form of Vyavedhāyaka Pata. He has also referred to Yamanikā. It may be derived from 'Yamudino'.¹

Jāyana has given the definition of Yavanikā and also mentioned its kinds in Bharata-Kosa.²

The word Javanikā occurs in Bhatriphari's Vairāgya Śataka.³ 'Yavanikā' or 'Javanikā' also occurs in Śiṣu-pālavadhā⁴, Nāṭyasaṁvādaśikā⁵ and Bhāgavata-Purāṇa⁶ in the sense of a curtain.

1. 'यमनिका' - 'यमुदने' - यमनिकेति केचित् ।

Con. Trīmaṇḍachintamani on Amarakosa - p. 381.
Calcutta Edition.

2. अष्टरत्निकुलायासास्तनेन तु विस्तृताः ।
पुरा यमनिकारिचित्रा सुतो विज्ञानमद्विधि ।
निस्रस्ततोऽधिका वा सूर्यावाधं यद्विरचि ॥

- Bharata-Kosa - p. 514.

3. Bh. 3-114. p. 33.

4. Śiṣu. IV - 94.

5. ततो यमनिका तत्र कर्तव्या शास्त्रनिश्चिता ।

- Nāṭya-Saṁvādaśikā folio - 24. quoted by
G. H. Tarlokhar in studies in the Nāṭyasastra.

6. Bhāgavata-Purāṇa - 1/8/19.

Sāradātanaya has mentioned the word Yavanikāntro in Bhāvaprakāśan.¹

The colour and form of Yavanikā (Curtain):

The commentator on Amarakosa Bāghunāth Chakrabartīy has thrown some light upon the form of the curtain in his commentary 'Trīmaṇḍachintamāni and for this purpose, he has quoted a verse from Shivasvāmī's cycle 'सुकुणायुध' ² which gives an impression that the curtains were made of multi-coloured cloth. The cloth should have generally been black or blue and it should be having golden stripes. The Peacock feather and clouds with lightning given an indication of the colours of the curtains. The poet has hinted in his work that as the Peacock feathers are blue and have golden circular patches on them, the curtains should also be having the same colour-combination. This idea is further confirmed by the suggestion of clouds with lightning. The poet has especially used the word 'Kalmāṣa' for the Peacock which is an indicator of the functions of an actor. Alongside it also confirms that curtains were used in the theatre.

1. Bhāvaprakāśan - p.244, Darśa Edition.

2. परति कौकटे रुचिरं चिरं
ललितचन्द्रकटाण्डव मण्डनम् ।
स्फुटविषाम्बुधरां तरुचे तडि -
ज्वनिकावनिवालिहदा तदा ॥

Shri Ballabhadeva also in his commentary on 'Śīcupāl-Vadha' has propounded his theory about the colour of the curtains. According to him the curtains were generally white.¹

G. H. Tarlokhar has in his work relied upon the views of L. N. Tagore and has related the colours of the curtains to the sentiments represented. According to Tagore the colours of the curtains were matched with the sentiments.²

1. 'अवनिका अपि प्रायेण धवला भवन्ति'

- Com. Sandhoviṣṇuśāhi on Śīcupāl-Vadha.

2. 'कार्या अवनिका तत्र नीरन्धा सुखवासा,
 धार्या सुखनारीभ्यां तत्तत्प्राज्ञविशने ।
 सुखवर्णा व ह्मारे पीता चोरा प्रशस्यते,
 धूमवर्णा व करुणे कर्तव्या कोपनावृते ।
 हास्ये विचित्रा कर्तव्या नीलवर्णा भयानके,
 वीर्यतो धूमला स्याद्भीति रक्ता प्रशस्यते ।
 अद्भुते कृष्णवर्णा स्यादेत्प्राचीनतमम्,
 करुणापि ता सर्वत्र कार्या अवनिका कुः ॥

quoted by G. H. Tarlokhar in 'Studies in the
 Nāṭyaśāstra - p. 204.

Shvetabhūti has used the word 'Citrajavanikā' in his *Śaṅkha-Madhava*.¹ This word also makes it clear that the curtains were multi-coloured.

Dr. Keith in his 'Sanskrit Drama' lays down that 'The colour of the curtain is given in some authorities as necessarily in harmony with the dominant sentiment of the play, in accordance with the classification of sentiments already given, but others permit the use of red in every instance'.²

Kalidāsa has used 'विरक्तिरुतं' in his 'कुमारसम्भव'.³ The description given in that verse indicates that the colour of curtains should have been black or blue. Because the poet has metaphorically represented the clouds as curtain. According to the poet clouds, all of a sudden appear to provide a curtain on the door of the Himalayan-cave to hide the secret of the Fairies. This means that the clouds cause darkness inside the cave. This description certainly confirms that the colour of curtains should be either black or blue.

1. MM. - p.160. Nirnay Gagar Prasa.

2. A. Berriedale Keith - 'The Sanskrit Drama in its origin Development theory and practice' - p.359.

3. MM. - 1 - 14.

Ray Chandra Chandra in his work has referred to an old description of a theatre available in 'वेन रायचन्द्र चन्द्र' ¹ According to that description coloured curtains were provided at the stage. These curtains had small bells hanging at their lower border and gave a tinkling sound when the curtains were drawn.

The above cited views about the curtains reveal that the curtains were generally multi-coloured. This view is further confirmed by the curtains used in the modern theatre because even today coloured curtains are mostly used.

In Bharata-Kosa the measurement of curtain is also spelled out. According to it the length of curtain should be 8 hastas and the breadth 5 or 6 hastas. ² Except this description, the measurement of the curtain has not been dealt with anywhere else.

The position of curtain on the stage:

Although the position or place of curtain on the stage is quite confusing, scholars have tried to clarify it. Bharata has made no mention of the curtain while discussing the theatre in the second chapter of his Nāṭya-

1. 'डा० राय गोविन्द चन्द्र - 'भारत नाट्यशास्त्र में नाट्यशास्त्राचारों का रूप ।'

पृ० ४ ।

2. Bharata-Kosa - p. 796.

śāstra. But in fifth chapter he has referred to the curtain while discussing the preliminaries of the dramatic performance among which he lays down that songs, music, dance and dialogue are carried through inside and outside the curtain. There is also an indication of raising the curtain for dances and dialogue.¹ Abhinavagupta has located the curtain in between the Rāṅgapīṭha and the Rāṅgaśīra.² This position of the curtain is confirmed through Bharata's Nāṭyaśāstra also, because Bharata has recommended the seats of the singers and musicians at the Rāṅgaśīra.³ Keith has also supported this very position of the curtain.⁴ All these views make it clear that the position of curtain was in between the Rāṅgaśīra and Rāṅgapīṭha. This position is further supported by so many scholar's versions available else where.

1. Nāṭyaśāstra - V - 11.12. Bhandarkar Edition.

2. 'तत्र यवनिका रङ्गपिठतन्निर्वाह्ये ।'

- Abhinavabharatī - p.506. Hathi Edition.

3. Nāṭyaśāstra - IV Vol. - 34 Chap. p.449.

4. A. Berriedale Keith - 'The Sanskrit Drama' - p.359.

In the beginning of the fifth act of *Hālidāsa's* *Abhijñānaśākuntalam* the king and the clown (विदूषक) are shown seated together and listening to a song sung by *Hāmasapādika*.¹ The stage direction given at this stage is ' वाजारी गीयते '. This means the song is being sung by a person who is not on the stage. The seating place for singers and musicians determined by Bharata further makes it clear that the song is sung behind the curtain. This now leaves us in no doubt that the *Yavanika* was situated in between the *Rāngasīra* and the *Rāngapīṭha*. In ' बालविद्याग्निविद्वा ' also loud sounds are heard from the green-room i.e. from behind the curtain and there too the above determined position of the curtain is confirmed.

In chapter twelfth of his *Nāṭyaśāstra* Bharata hints to the drawing of the curtain as the actors enter the stage on the singing of the ' ध्रुवागान '.² This goes to show that the curtain's position was at the door of the green-room, where the actors used to do their make-up.

Dr. Keith states that "behind the curtain are the actors' quarters (Nopathyagraha) or tiring rooms. Here

1. ' वसिष्ठान् शाकुन्तलम् ' - Fifth Act - p. 72. *Hālidāsa* *Ornamentol.* *Chaukhamba Edition*.

2. ' ध्रुवाया' संप्रयुक्ताया' पटे चेवा पकणिते ।'

- *Nāṭyaśāstra* - 12-3. *Boreo Edition*.

are performed the sounds necessary to represent uproar and confusion which cannot be represented on the stage, here also are uttered the voices of gods and other persons whose presence on the stage are impossible or undesirable".¹

Such a description is available in the Encyclopaedia also.²

The position of the curtain should be before the Green-room from where the dancers and the actors etc. enter the stage. A description is available. In the second act of the 'Uchhaṭtaka' Samvāhaka hurriedly enters the stage before the curtain is drawn.³ A similar thing subsequently happens in the same act when 'Harapūrakā' also enters without the curtain being drawn.⁴

1. A. R. Keith - 'The Sanskrit Drama', p. 387.

2. 'The tiring-room (Nagathya) was immediately behind the curtain. When characters came on the stage in a dignified manner, the two halves of the curtain were drawn aside by attendants'. - Encyclopaedia of Religion and Ethics. Vol. IV.

3. 'प्रविश्य अपटीक्षेपेण क्षान्तः स्वारुक्: ।'

- Uchha. II act - p. 154. Ercilly Publication.

4. 'ततः प्रविशति अपटीक्षेपेण प्रहृष्टो विकटोज्ज्वलवेणः कर्णपूरकः ।'

- Ibid - p. 180.

A reference suggesting that the curtain used to be located before the green-room is also available in 'The Oxford Companion to the Theatre'.¹ The aforesaid evidence makes it certain that there was a curtain before the door of the green-room which was drawn to enable the actors to enter the stage to play their roles.

In his criticism of Bharata's Nāṭya-sāstra, Abhinava has pointed out the existence of two doors in the green-room.² This means that there was a curtain at each of the two doors.

Prof. Govind Chandra also mentions in his work that there used to be curtains at both the doors of the green-room.³ In the above description, there is a reference to the curtains being drawn by two young women at the time of entry of the actors. This reference further bears evidence to the existence of curtains at both the doors of the green-room.

1. 'At the back of the stage was the curtain which separated it from the dressing rooms of the artists. Behind the curtain were performed various noises off, sounds of tumult, &c. voices of gods which could not suitably be represented on the stage'. - p. 385.

'The Oxford Companion to the Theatre'.

2. 'नेपथ्यगृहद्वारयोर्मध्ये ।'

- Cam. Abhinavabharatī - p. 449. Daroda Edition.

3. डा० राय गोविन्द चन्द्र - 'भारतनाट्यशास्त्र में नाट्यहालातों' के रूप, पृ० २०

Dr. Raghavan has in his article quoted a reference from 'दीर्घतनुवृत्तामणि' about the curtains on the stage. According to that the number of curtains were three.¹

This gives an impression that there used to be an additional curtain on the stage also just before the audience. But the encyclopedia contains a contradictory version that 'The stage was open to the audience in front'.² But this does not appear to be correct.

That there used to be a curtain on the stage in front of the audience is confirmed by a description available in 'मालविकाग्निमित्रम्'. The play is being enacted. The king is eager to see Mālvikā. The curtain has not yet been drawn. The king himself says that his eyes are thirsty to see Mālvikā standing behind the curtain and the

1. 'The verses say that there should be a thick and beautiful curtain in front. Behind it, there should be two very thin and beautiful curtains looking just like thin mist. The first curtain is the front 'drop' which is removed as soon as the show begins. Behind the mist-like curtain, the dancers perform the dance called lāṭya'.

- p. 12. Article - 'Theatre Architecture in Ancient India' by Dr. V. Raghavan.

2. Encyclopedia of Religion and Ethics. Vol. IV.

anxious eyes are eager to draw the curtain.¹ Here the king is spectator and Mōlvikā is a dancer. This description justifies our conclusion that a curtain did exist at the stage in front of the audience as we find in the modern theatre too.

However, there is a controversy about the number of curtains. There is no authentic version available as to the exact number of curtains. In 'Bharata-Hocā' the number of curtain is hinted out to be three or even more.²

According to this description this conclusion seems to be justified that the number of curtains were more than three - one in between the Rangasīma and the Rangapītha, two on the doors of the green-room and one at the stage in front of the audience.

In the context of the curtains it is also essential to consider whether the curtain is the contribution of the Indian theatre itself or that of the Greek theatre. This has been a point of debate among the Indian and western scholars.

1. " नैपद्यमपरिगतायाश्च कूर्दीनस्सुत्तरं तस्याः ।
उर्ध्वमधीरतया व्यावसितमिव मे विस्वरणिम् ॥ "

• Lyrich. II act - 1. p. 258.

2. Bharata-Hocā - p. 514.

Among the scholars who do not believe in any Greek influence on Indian theatre, Dr. Keith in his 'Sanskrit Drama' has referred to the views of a number of scholars. According to him 'the word primarily is an adjective meaning Ionian, the Greeks with whom India first came into contact. But it was not confined to what was Greek in the strict sense of the word; it applies to anything connected with the Hellenised Persian Empire, Egypt, Syria, Ectria, and it therefore can not be rigidly limited to what is Greek. As applied to the curtain it is an adjective, and describes doubtless the material of the curtain (Pati,apati) as foreign, possibly as Levi suggests, Persian tapestry brought to India by Greek ships and merchants. The word Yavanika has no special application to the curtain of the theatre, as would be the case, if it were borrowed as a detail of stage arrangement from Greece. For in fact was there any curtain in the case of Greek drama, so far as is known, from which it could be borrowed; Winternitz's contention merely was that the curtain was called Greek because it took the place of the painted scenery at the back of the Greek stage'.¹

1. A. R. Keith - 'The Sanskrit Drama' - p. 66-67.

In the same way Acharya Baldeva Upadhyaya also says that since the number of spectators was huge, the stage was erected at a higher plinth for their convenience and acting was done in the open. So there was no question of any curtain at the stage. When there was no curtain at the stage in the Greek theatre, there stood no question for the Indians to imitate the practice.

Dr. Hemendra Nath Datta Gupta has also given a similar argument. Several other scholars also do not accept the curtain to be associated with the Greek influence. Prof. Bholanath Sharma goes to the extent of asserting that the word Yavanika indicates the cloth of the curtain. This cloth did not exist on the stage of the Greek-theatre and it is difficult to find out how such an idea dropped up in the minds of those thinkers.¹

Dr. C. E. Gupta has referred to the views of Dr. Keith.² According to Keith, a few Greek women functioned as body-guards of the kings. It is a farfetched notion to say on that basis that the word Yavanika has been derived from Greece.

Dr. Hunkar has supported the views of Dr. S. L. Do with regard to Yavanika. Dr. Do considers 'Yamanika' as

1. Bholanath Sharma - 'Kavya-sastra' - p. 54. Kampur Publication.

2. C. E. Gupta - 'Indian Theatre' p. 54.

more appropriate word in place of Yavanikā. The word Yamanikā carries the meaning 'a covering or a curtain'.¹

The above cited views of scholars produce an evidence to the fact that the word Yavanikā was not drawn from the Greek theatre to the Indian theatre. This is the own contribution of the Indians themselves. However, it is difficult to assess the level of authenticity of this conclusion.

Monier William translates Javanikā or Yavanikā as curtain. Side by side he has also indicated that the word draws its origin from Greece.² However, he gives no basis for such an assumption. This version at least gives an idea that Yavanikā is somehow or the other definitely connected with Greece. The views of Mr. Weber, another supporter of Greek influence on Indian theatre, are available in the Encyclopaedia.³ He interprets Yavanikā as Greek-Cloth. According to him perhaps this word indicates the cloth prepared by the Greeks.

The view that Yavanikā has nothing to do with the Greek stage because there existed no curtain in the Greek theatre seems to be misleading.

1. D. R. Mahabadi - 'Ancient Indian Theatre' - p.21.

2. Javanikā (For Yavanikā ? Borrowed from the Greek).

Monier William - 'A Sanskrit-English Dictionary' - p.416.

3. Encyclopaedia of Religion and Ethics. Vol. IV.

The Greek and the Roman theatres did have curtains and solid evidence to this fact is available. The Roman theatre is not different from the Greek. Curtain was certainly used on the Roman stage and it was known by the name of 'Aulacum'.¹ "Aulacum was lowered at the beginning of the play, instead of being drawn up as with us, and it was not raised again until the end".² Besides this there also used to be another curtain known as 'Siparium' which served the purpose of Drop-scene.

The Latin Dictionary equates Aulacum with the Greek word 'Aulac'. In the same Latin Dictionary Aulacum is also explained as 'An Embroidered Stuff', 'a curtain'. Again in the Latin Dictionary the word Siparium is explained, besides as 'curtain', as a 'screen over the judges' seats to keep off the sun'.³

There are a number of evidences to prove that the Roman theatre had curtains. A reference to the curtain exists in the work entitled as 'Theatre' three thousand years of Drama'. According to this work the Roman theatre had curtains which were let down when the play

1. Jankar Geyffert - "Dictionary of Classical Antiquities". P.33

2. Ibid. P. 33.

3. Lewis and Short - 'A Latin Dictionary Freund's Latin Dictionary' - p.1710.

started and raised up when the action was done.¹

A reference to these curtains were used in the beginning and the end of play² in Greece also occurs in the work titled as 'The theatre through the ages'.

This 'Latin term' 'Aulacum' is borrowed from the Greek'.³ In the Greek-drama we have references to representation of Gods and Goddesses seated in their chariots in the heaven. Such an arrangement was done on the stage on both the sides of the curtain behind the wall. Aeschylus also made such an arrangement.⁴

In Greek also the curtain has been referred to as 'Aulac'. 'The Greek-English-Lexicon' interprets Aulac as 'curtain' especially ~~that~~ is used in the theatre.⁵

Then in the 'Greek Theatre Production', we find the Greek term 'Parapetacum' for the curtain.⁶ Side by side, there is also a mention that skin was used for the curtain. In 'Greek-English-Lexicon', 'Parapetacum' carries the meaning of curtain in the context of the theatre.

1. Sheldon Cheney - "The theatre" three thousand years of Drama, Acting and stagecraft - p.99-100.

2. James Glover - 'The theatre through the ages' - p.27.

3. Donaldson - 'Theatre of the Greek' - p.323.

4. Ibid - p.322.

5. 'Greek - English-Lexicon' - p.276.

6. T. B. L. Webster - 'Greek Theatre Production' - p.20.

In the light of the above quoted evidence, it does not appear to be irrelevant to say that Yavanika has certainly been associated with the Greek theatre. Both the Greek and the Roman theatres made use of the curtain and the Latin term *Aulæum*, *Sciparium* were used and in Greek the curtain was known as *Aulea* and sometimes *Parapetosma*.

The word '*Aulæum*' gives an idea that it has the same meaning as the Sanskrit word '*ववल्ग्व*'. The word *ववल्ग्व* means 'to hang' and curtains do hang. Kālidāsa has used the word '*लव्ग्व*' in the sense of 'hanging'. Again the word '*प्रतिरोरा*' used for the curtain in Sanskrit dictionary seems to stand parallel to the Greek term '*Parapetosma*', because *प्रति* is the prefix and *रति* is the verb. Likewise '*रा*' is also a prefix.

Similarity:

The position of the curtain in the Indian theatre as specified by Abhinavagupta is the same as it is in the Greek theatre. In the Greek theatre, the curtain was hung in between *logion* and *proscenium* while according to Abhinavagupta its location was between the *Rangapītha* and the *Rangabīrca*.

Differences:

Taking in account the views of others, the only difference between the position of the curtains in the Greek and Indian theatres appears to be that in the case of the Indian theatre, there is also a curtain on the stage just in front of the audience and it is drawn when the actors enter the stage while in the Greek theatre the curtain just provided a back-ground.

The aforesaid discussion proves that there existed a curtain in Greek theatre and thus the argument of those scholars who assert that the curtain is a known existence in Greek theatre is negative but it can not positively lead beyond to doubt the conclusion that Yavanika of Indian theatre is the result of Greek influence.

PART - II

CHAPTER - V

CHAPTER - V

THE ANCIENT GREEK THEATRE

Greek theatre has a long history. There is no authentic evidence as to what kind of a stage used to be. 'Theopio' might have been performed while winning the first Greek tragic contest in 534 B.C. with the beginning of classical period in Greek literature when the theatre took its formed shape.

In the fifth Century B.C. dramatic performances used to be presented in Athens, only on two annual occasions, both of which marked religious festivals. The more important festival, however, was the so-called Greater or City Dionysia, which was celebrated annually in March or April in honour of God, Dionysus. This occasion was devoted to the presentation of tragedies, and some comedies were also produced. Large audience attended the festival to see the various performances. So these festivals took place of a theatre where the Aeschylus, Sophocles and Euripides staged their plays.

As the rainfall was scarce in Greece. The early theatre was commenced to be without any roof. This fact led to the concept of an open-theatre.

Open-air Theatres:

Vern A. Kundsén, and Cyril M. Harris have given an example of open-air theatre.¹ The same view about the open-air theatre is available in 'The Reader's Encyclopedia of World Drama'.² According to that the earliest theatres probably consisted of no more than the concave slope of a hill rising above a level area, or orchestra, where the chorus danced and sang. There might have been seats, perhaps temporary, but the raised stage might not have appeared until the great age of drama had passed.

According to Vern A. Kundsén and Cyril M. Harris - 'The first Greek theatre was little more than a marked out place in a hollow at the base of a hillside. The spectators stood on the hill-side and watched the action, usually dancing, which took place on the cleared space or stage. Later this marked out space developed into a circular area called the orchestra, with banks of benches extending about two thirds of the way around it. A skene or platform behind the orchestra, a later addition, was

1. Vern A. Kundsén, Cyril M. Harris - 'Acoustical Designing in Architecture' - P. No. 61.

2. Gossner & [^]Wynn - 'The Reader's Encyclopedia of World Drama' - P. No. 372.

originally only a place for utility, rest and recreation of the actors, all action occurred on the circular orchestra. The skene developed into the Logeion, which was gradually deepened and elevated to form the type of stage developed in Roman Theatre'.¹

The above cited Views about the open-air-theatre, it seems clear that in the earlier period the theatres of the Greek were quite open above and dramas were acted in day time, under the sky.

John William Donaldson writes in his work that later this period, the building was commenced in the year 500 B.C. In the earlier days of the drama the theatre was of wood, but an incident having occurred at the representation of some plays of Aeschylus and Prometheus, the stone theatre was commenced in its stead.²

According to the ancient Greek authorities, earliest and ancient theatre of Dionysus at Athens was originally made of wood. This structure was later replaced by the one of stone, which still exists, though it has been reconstructed. See Fig. 21.

1. Vern C. Hudson, Cyril E. Harris - 'Acoustical Designing in Architecture' - P. No. 61.

2. John William Donaldson - 'Theatre of the Greeks' - P. No. 138.

A reference is available in the Encyclopaedia of Britanica that 'the first permanent stone-theatre in the world, the theatre of Dionysus, was built in Athens on the South slope of the Acropolis by the politician Lysurgus in about 330 B.C.'. ¹

So as it seems, great changes occurred in the fifth century when the plays were presented in the theatre of Dionysus situated on the slope of Acropolis.

The Greek theatre consisted of three main parts -

- (1) The Orchestra.
- (2) The stage-building.
- (3) And the Auditorium.

1. Orchestra - (Ὀρχήστρα)

In Greek theatre, the circle in which the chorus danced, was called the Orchestra which literally means "the dancing place", deriving from the Greek verb 'Ὀρχεῖσθαι', 'to dance'. ²

In 'The New Theatre Handbook' a reference is available about the Orchestra to the fact that it was, at

1. Encyclopaedia Britannica. Vol.18. 15th Edition -

P.No. 240-241.

2. Whitney J. Oates and Eugene O'Neill, JR.

- 'The Complete Greek Drama' - P.No. XVI.

first, the only performing area, the stage being added only when the actors became distinct from the chorus.¹

'Dictionary of Classical Antiquities' made a description about it. According to that 'the Orchestra was considerably below the level of the stage and was connected with it by means of steps, by which the chorus ascended on the rare occasions when the action of the play involved their presence on the stage. But as a general rule, the chorus remained in the Orchestra, at a lower level than the stage'.²

T.B.L. Webster has given the dimension of the Orchestra. According to him, it was more than half of the 60 ft. diameter circle of the Orchestra.³

H.C. Baldry writes about its dimension that it was about 60 feet across.⁴

According to Frank M. Whiting an Orchestra-circle used to be about 90 feet in diameter.⁵

1. Edward Sedel - 'The New Theatre Handbook' - P. No. 520.

2. Oskar Seyffert - 'Dictionary of Classical Antiquities' - P. No. 625.

3. T.B.L. Webster - 'Greek Theatre Production' - P. No. 5.

4. H.C. Baldry - 'The Greek Tragic Theatre' - P. No. 40.

5. Frank M. Whiting - 'An Introduction to the Theatre' - P. 177.

Phyllis Eartnell has also given the dimension of the Orchestra of Athens theatres - Epidaurus and Megalopolis. According to him, the Orchestra was always a full circle, the diameter of which was in Athens 64 feet.¹

Peter D. Arnott has given an example about the theatre of Dionysus. He says "In the theatre of Dionysus the Orchestra was even made watertight to allow it to be flooded and used for battles between miniature ships".²

Peter D. Arnott has also written that the chorus was, for the most part, confined to the Orchestra where there was room for the complicated dances. He also writes 'the proper home for the chorus was the Orchestra; though they occasionally appeared in other parts of the theatre, they were never there for long'.³ See Fig. 27.

On the basis of the above discussion it can be safely asserted that orchestra is the main part of the Greek theatre. It was a circular space in the Greek theatre on which the chorus performed their dances. This

1. Phyllis Eartnell - 'The Oxford Companion to the Theatre' - P.No. 337.

2. Peter D. Arnott - 'An Introduction to the Greek Theatre' - P.No. 36.

3. Ibid - P.No. 36, 37.

space was between the spectators and the raised stage. No definite claim can be asserted about its dimension in the absence of any authentic evidence, as it stands today. See fig. 16.

Thymele - (Altar) ($\theta\tilde{\upsilon}\mu\acute{\epsilon}\lambda-\eta$) —

In the centre of the Orchestra was an altar of Dionysus, called the Thymele in the Greek theatre. In this the choral dances had been held in the area round the altar. This will be discussed in this work at a later stage.

Parodoi - ($\pi\alpha\rho\alpha\delta\omicron\iota$) —

The passage ways on either side (between the skene and auditorium) were called in Greek - Parodoi ' $\pi\alpha\rho\alpha\delta\omicron\iota$ ' and in Latin - Parodi; and were the spectator's main access to the Auditorium before the plays began. These Parodi, were used not only by the spectators for entering and leaving the theatre, but also for the entrances and exits of actors and the chorus.

H.C. Baldry writes in his work - "the actors come and go by the Parodoi at the sides of the dancing circle, and seem free to move anywhere between the skene and the front row of the audience as the action demands".¹

1. H.C. Baldry - 'The Greek Tragic Theatre' - P. No. 44.

The term $\pi \acute{\alpha} \rho \delta \omicron \varsigma$ (Parados) interprets in the 'Greek-English-Lexicon' as - 'first entrance of a chorus in the Orchestra, which was made from the side wings' or 'side entrance on the stage'.¹

Peter D. Arnott writes about it as follows "the space between either end and the scene-building was known as the 'Parados'".²

Thus it is clear that the chorus entered the Orchestra by means of Parados provided on both the sides of the stage and these Parados gave also access to the audience who came in by the Orchestra. See Fig. 16.

2. Skene or Scene-building - ($\sigma \kappa \eta \nu \eta$)

After discussing the first main part of Greek theatre - Orchestra, we came to the second main part skene or stage-building. Now the question is what was the need of skene and when it was realised? We find an answer to this in the work of Peter D. Arnott.

1. Henry George Liddell & Robert Scott - 'A Greek-English-Lexicon' - P.No.1341.

2. Peter D. Arnott - 'An Introduction to the Greek Theatre' - P.No.34.

According to Peter D. Arnott the actors - Chorus division created the need for any place where the actors could change their costumes. Probably this need was filled by a single booth or tent erected at the boundary of the Orchestra.¹

So it is clear that a tent or hut was erected at the edge of the Orchestra for actors to change their costume. Further a question is faced as to what was the shape and size of this skene?

The Greek term 'skene' used for this tent, stands for Latin 'Scena', whence comes our word 'Scene'.

The term 'σκηνη' is interpreted in the Greek-English-Lexicon as a 'tent or booth', and 'stage-building as background for plays'.²

C. M. A. Richter interprets the 'skene' as a 'stage'.³ John William Donaldson's view also is the same as above.⁴

A reference is also available in the Encyclopaedia Britannica. According to that 'the stage (skene) was at that time not a raised platform but a low wooden barrier

1. Peter D. Arnott - 'An Introduction to the Greek Theatre' - P. No. 33.
2. Henry George Liddell & Robert Scott - 'A Greek-English-Lexicon'. - P. No. 1608.
3. C. M. A. Richter - 'A Handbook of Greek Art' - P. No. 36.
4. John William Donaldson - 'Theatre of the Greeks' - P. No. 140.

closing the back of the Orchestra, behind which the actors and chorus went for changes of mask and costume.¹

Thus it is clear that the skene was a wooden structure. Probably in the last quarter of the fifth century, this temporary structure was replaced, in turn, by a permanent stone-building. See Fig. 16.

H.C. Baldry has given its dimension. // According to him 'it would be over a hundred feet long, but probably it was not more than twelve feet deep'.² He also writes ancient writers on the Greek theatre assume that it had a stage some ten or twelve feet high'.

T.E.L. Webster writes in his work 'In the Periclean theatre, the total depth of the stage-building is at most 12 ft.'.³

On the basis of the above evidences, it can be assumed that the depth of the stage might have been 12 feet.

At the later period, stage came to have two divisions. According to John William Donaldson - 'the stage was cut breadth-wise into two divisions. The one in

1. Encyclopaedia Britannica — P.No.240.

2. H.C. Baldry - 'The Greek Tragic Theatre' - P.No.41.

3. T.E.L. Webster - 'Greek Theatre Production' - P.No.9.

front, called $\Lambda\omicron\gamma\epsilon\iota\omicron\nu$, was a narrow parallelogram projecting into the orchestra. This was generally the station of the actors when speaking, and, therefore, was constructed of wood, the better to reverberate the voice'.¹ The Greek $\Lambda\omicron\gamma\epsilon\iota\omicron\nu$ was called Pulpitum in Latin.

'The part of the platform behind the $\Lambda\omicron\gamma\epsilon\iota\omicron\nu$ was called the $\Pi\rho\omicron\beta\kappa\acute{\eta}\nu\iota\omicron\nu$, and was built of stone, in order to support the heavy scenery and decorations, which were there placed. The Proscenium was backed and flanked by lofty buildings of stone-work, representing externally a palace-like mansion and containing within withdrawing-rooms for the actors, and receptacles for the stage-machinery'.²

Further John William Donaldson writes about the dimension of Logeion and Proscenium. According to him the stage consisted of a parallelogram extending from side to side of the theatre, and having but little depth in comparison with this width. This was called the Logeion, or in Latin, Pulpitum and the middle of it was the usual place for the speaking persons. Behind this

1. John William Donaldson - 'Theatre of the Greeks'

- P. 15. 141.

2. Ibid

- P. 15. 141.

central part it went inwards in quadrangular form, but still with less depth than breadth. The space thus inclosed was called the *Proscenium*'.¹

The Greek-English-Lexicon shows the word *Logeion* (ΛΟΓ-ΕΙΟΝ) as 'speaking place' in the theatre'.² And *Encyclopædia Britannica* also corroborates it which mentions also the word 'Proscenion'. from which "Proscenium" is derived.³

Thus we may conclude that in the earlier period, only the skene was constructed, where the chorus and actors changed their costumes. Thereafter at a later stage, the stage was divided into two parts. The first one was *Logeion*, where actors speak and the second portion was called *Proscenium* which represented the scenery and decorations, and where the stage-machinery were placed. See Fig. 16.

It has also been mentioned in *Encyclopædia Britannica* that *Logeum* stood 10 or 12 feet above the *Orchestra* and was supported by a row of columns.⁴

1. John William Donaldson - 'Theatre of the Greeks' - P. No. 320.

2. Henry George Liddell & Robert Scott - 'A Greek-English-Lexicon' - P. 1055.

3. *Encyclopædia Britannica* - P. No. 30.

4. *Encyclopædia Britannica* - Vol. 18. P. No. 745.

According to Oskar Seyffert the height of Proscenium was ten or twelve feet.¹

So it is clear that the actors used two levels of the stage at a height of ten or twelve feet from the Orchestra and its depth was less than the breadth.

According to the Oskar Seyffert, skene was only the decorated wall at the back of the stage, and the same name was, however, given to the stage-building.

From the above discussion it is only clear that in the ancient period skene was a back wall, which was decorated and a later stage it was developed into the stage-building. Thereafter the stage was cut into two divisions. Logeion is the front side of the stage and Proscenium is the back portion of the Logeion. A reference is made about the stage that the Logeion is slightly raised than Proscenium.

Phyllis Hartnoll indicated the advantage of low and high stage. A high stage's advantage is that the actors and chorus mingle much too freely and low stage is probably descending into the orchestra by steps.²

1. Oskar Seyffert - 'Dictionary of Classical Antiquities'
- P. No. 623.

2. Phyllis Hartnoll - 'The Oxford Companion to the Theatre' 2 - P. No. 337.

Paraskenia - (Projecting wings) (παράσκην'ον) —

Perhaps at either end of the stage were two projecting wings, called in Greek 'Paraskenia'. Evidently these were made of wood and at a later stage of stone. See Fig. 16.

In the Greek-English-Lexicon 'παράσκην'ον' interprets as 'pitch one's tent beside'.¹

Doors:-

The stage had three doors which served as additional entrances and exits for the actors.

Phyllis Hartnoll writes 'one provided at least three entrances to the stage and orchestra, two others were given by passages between the Paraskenia and the Auditorium - passages which were used also by the audience'.²

T. E. L. Webster writes his view about the doors that the New stage - building with wide central door and two narrow side-doors was completed by 425. He further writes that the side-doors were used occasionally.³ It is, therefore, a concluded fact that there were usually three doors to the stage which gave access to the Orchestra.

1. Henry George Liddell & Robert Scott. - 'A Greek-English-Lexicon' - P. No. 1324.

2. Phyllis Hartnoll - 'The Oxford Companion to the Theatre' P. No. 337.

3. T. E. L. Webster - 'Greek Theatre Production' - P. No. 9, 10.

Stage-Machinery:

Lighting effects were naturally, impossible to be produced in an open-air theatre. To overcome this difficulty mechanical devices were come to be used in permanent stone-building in the 5th Century B.C. Three major devices namely - the Ekkyklema, the Periaktes and the Mechano, were invented in that period.

1. Ekkyklema. - (ἑκκύκλημα) -

As interior scenes were practically impossible to represent a mechanical device, called the Ekkyklema was developed. It was a square or round-shaped rolling platform which was pulled out through the stage-door in the middle of the skene to reveal to the audience, the results of events going on inside the house. The purpose was to show the happenings inside the house by bringing the interior out before the eyes of the spectators.

T.B.L. Webster writes that 'wheeled platform 10 ft. wide by 6 ft. deep could have been used in the practicable door'.¹

2. Periaktes: (περίακτος) -

The second device was the Periaktes. It was a prism-shaped unit with different scenes or decorations

1. T.B.L. Webster - 'Greek Theatre Production' - P. No. 9.

painted on its three faces each of which could be revolved on its axis for changing the scene of the stage.

3. Mechane - (μηχανή) —

The third device commonly used, was the Mechane. This was like a crane or derrick used primarily for raising and lowering the Gods and heroes.

Another device was the Hemikyklion, a semi-circular object of canvas depicting a distant city. Strophion - a revolving machine used to show heroes in heaven or battles at sea, was yet another machine.

Theologeion - (θεολογ-εῖον) —

A high platform above the Logeion or flat roof of the skene, where Gods made their appearance in the Greek theatre was called the Theologeion (θεολογ-εῖον).

Peter D. Arnott has taken the Theologeion as the third acting area. According to him - 'A third acting area was the roof of the scene - building. This provided an upper storey which could conveniently represent the heaven, in which Gods and Goddesses appeared'.¹

1. Peter D. Arnott - 'An Introduction to the Greek Theatre' - P. No. 37.

Curtain - (αὐλαία) Aulaea —

Curtain was used in the Greek theatre. T. B. L. Webster writes that the vase-painting given us a picture of the fifth-century curtain in Athens. It used to be located by the side of the stage to isolate the area in which the comic persons danced.¹ It has already been discussed in the preceding chapter. See Fig. 25.

3. Auditorium:

Third main part of Greek theatre was Auditorium. The Auditorium was exceedingly spacious and shaped semi-circular with tiers of seats rising one above the other.

The existence of pretty big theatres with capacity to seat as many as 17,000 persons have been referred to in 'The Complete Greek Drama' which given a description of Dionysus Theatre located in Athens at the slope of Acropolis.² See Fig. 24.

Peter D. Arnott has mentioned in his work that the theatre at Epidauros held an audience of 14,000 in ancient times.³ Encyclopaedia Britannica also mentions that 10,000 to 20,000 people could be accommodated in the

1. T. B. L. Webster - 'Greek Theatre Production' - P. No. 20.

2. Whitney J. Gates and Eugene O'Neill, J. R. - 'The Complete Greek Drama' - P. No. XVI.

3. Peter D. Arnott - 'An Introduction to the Greek Theatre' P. No. 34.

Auditorium,¹ See Fig. 20.

A reference about the Auditorium is available in 'The American Peoples Encyclopedia'. According to that 'In the Auditorium were more than 100 rows in the centre of the theatre at Athens - divided vertically and in many cases horizontally also, by passages for the sake of access. The lowest row of seats at Athens was of marble and was reserved for persons of distinction, chiefly the priests, the rest of ordinary stone, about 27,500 people could be accommodated.'²

A reference of Dionysus Theatre occurs in 'A Handbook of Greek Art'. According to that 'Behind the orchestra rose the Auditorium in shape a little more than a semicircle. It was divided by an ambulatory (diazoma) into two storeys and by radiating stairways into wedge-shaped sectors (Kerkiras), twelve in the lower storey, and about twice that number in the upper. All the seats were of stone'.³

Oleola M.A. Richter has given also the dimension of the Auditorium's seats. 'The width of each seat was 2 feet 5 1/4 inches, the height varied from 13 inches in

1. Encyclopedia Britannica - Vol.18. 15th Edition.

- P. No. 220.

2. The American Peoples Encyclopedia - P. No. 749. Vol. 18.

3. Oleola M.A. Richter - 'A Handbook of Greek Art' -
- P. No. 36.

the lower storey to 17 inches in the upper'.¹

Whitney J. Oates and Eugene O'Neill have mentioned of Diakona which divided the lower and ^{the} upper parts of the theatre'.²

On the basis of the above cited views it can be safely concluded that the Auditorium was semi-circular in shape and the seats were arranged in stair-form. The Auditorium was divided by Diakona into the upper and lower parts. The arranged seats were separated by passages in sections, which were called Kerkis. These Kerkis ran from the top tier to the bottom and also from side to side, allowing the audience to assemble and disperse with ease. See Fig. 16.

1. Gisela M.A. Richter - 'A Handbook of Greek Art'.
- P. No. 36.

2. Whitney J. Oates and Eugene O'Neill - 'The Complete Greek Drama' - P. No. XVI.

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CHAPTER - VI

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STAGE - MACHINERY1. Periaktoi - (ΠΕΡΙΑΚΤΟΙ) —

As stated in the bygone chapter, Greek theatre used some mechanical devices. There was a permanent appliance by which scenery could be changed and it was known by the name 'Periaktoi'. There is, however, no evidence that it was known in the great age of Athenian drama. It probably belonged to a later period. Periaktoi are constructed of three flats put together to form a wooden triangular prism standing on their ends and revolving in sockets. Each of their three sides were painted to indicate different localities, each could be revolved on its axis. A twist given to either marked a change of place, the change of one Periaktoos meant a change of locality within the same region, while the alteration of both meant a complete change of district.

A reference to the Periaktoi is made in the 'Dictionary of Classical Antiquities'. In this book according to Pollux and Vitruvius - "The Periaktes to the right of the audience represented views in the immediate neighbourhood of the city where the scene of the action is laid. The Periaktes to the left represented a more distant country. In correspondence with this, the

entrance to the right of the audience was reserved for actors coming from the immediate neighbourhood; while that of the left was for those who come from a distance".¹

Greek-English-Lexicon interprets 'ΠΕΡΙΑΚΤΟΙ' (Periaktoi) as a "machines for changing the scene on the stage".²

There are a number of evidences to prove that the Greek and Roman theatres had used Periaktoi.³

A reference to the Periaktoi is made in the 'Greek theatre - Production'. According to that "the Periaktoi were triangular in section and each had therefore three different fronts which could be shown to the audience but no revolving platform. They were used to indicate, change of place but also in connection with the thunder and lighting and to announce the appearance of a God".⁴

1. Oskar Seyffert - 'Dictionary of Classical Antiquities' - P.No.626.
2. Henry George Liddell & Robert Scott - 'A Greek-English-Lexicon' P.No.1362.
3. A. Oscar G. Bröckel - 'The Theatre an introduction'.p.60.
 B. Bernhard Sobel - 'The New Theatre Handbook'- P.No.533.
 C. Gilbert Norwood - 'Greek Tragedy' - P.No.63.
 D. Encyclopaedia of Britannica. Vol.18 - P.No.220.
4. T.E.L. Webster - 'Greek Theatre Production' - P.No.27.

'The Word Theatre Encyclopedia' quotes that 'Periaktes movable scenic device used on the Roman theatre from about 79 B.C.'.¹ and according to the 'Oxford Companion to the Theatre' Periaktoi were made of wood.²

Thus it is clear that the mechanical devices Periaktes were used in the Greek and Roman theatres for changing the scene of the stage. See Fig. No. — 17.

2. Ekkyclama - (ΕΚΚΥΚΛΗΜΑ) —

Another stage device used in the ancient Greek and Roman theatre was known as the Ekkyclama, 'something rolled out'. The 'Greek-English-Lexicon' interprets the term 'ΕΚΚΥΚΛΗΜΑ', as 'theatrical machine, used to display an interior'.³

In 'The New Theatre Handbook' Ekkyclama is explained as - 'a semicircular revolving platform, the purpose of which was to provide an interior scene'.⁴

According to Pollux quoted by Prof. Gilbert Murray in the footnotes of his Work: 'the Ekkyclama is a lofty

1. Thomas and Hudson - 'Encyclopedia of World Theatre' - P. No. 212.

2. Phyllis Hartnall - 'The Oxford Companion to the Theatre' - P. No. 491.

3. Henry George Liddell & Robert Scott - 'A Greek-English-Lexicon' - P. 511.

4. Bernard Sobel - 'The New Theatre Handbook' - P. No. 270.

stand raised upon timbers and carrying a chair'.¹

'Illustrated Encyclopedia of World Theatre' interprets the Ekkyklema as a stage-cart in the Greek theatre.² As to the purpose of the Ekkyklema, although exactly unknown, ^{yet} scholars have tried to explain. In a dramatic performance sometimes it might be difficult to represent the death on the stage which the situation essentially demanded. This was conceived to be conveyed to the audience by showing the dead body. What exactly happened inside could not be practically shown before the eyes of the spectators. In such cases, the death was reported through a messenger and the body revealed on a platform pushed out through the skene-doors.

Now the question arises what was the shape of the Ekkyklema? We find a reference in this context in 'Encyclopedia of Britannica'. According to that these wheeled platforms were usually round, although recent archaeological evidence suggests that some may have been square.³

Thus we can conclude that Ekkyklema was a square or round shaped wheeled platform and was pulled out, through the stage-door in the middle of the skene, to reveal to the

1. Gilbert Murray - 'Greek Tragedy' - P.No.67.

2. Thames and Hudson - 'Illustrated Encyclopedia of World Theatre' - P.No.15.

3. Encyclopedia Britannica - Vol.17. P.No.551.

audience the results of events inside the house. See Fig. 18.

Prof. Peter D. Arnott also writes that fifth century dramatists used it frequently. He has quoted many examples of its use, as in the Ajax of Sophocles, Acharnians of Aristophanes.¹ Prof. Gilbert gives an example from Agamemnon of Aeschylus in his work.²

3. Mechane - (μηχανή) -

Another mechanical device was the Mechane. This was like a crane by which actors descended or ascended. There is no clear evidence when it was first used. It came into use probably in the early tragedy and comedy in the fifth century. Prof. John William Donaldson writes in his work that it was much used even by Aeschylus. He also quotes an example.³

1. Peter D. Arnott - 'An Introduction to the Greek Theatre'
- P. No. 42-43.

2. Gilbert Norwood - 'Greek Tragedy' - P. No. 66

3. "In Prometheus he not only introduces oceanus riding on a griffin through the air, but also the whole chorus of the oceanides, consisting of fifteen person at least in a winged chariot." - quoted by John William Donaldson 'Theatre of the Greeks' - P. 322.

Prof. Gilbert Herwood writes about the *Mechane* in his work: "*Mechane* was a crane from which cords were attached to the actor's body; a stage-hand hauled the actors up or down by a winch".¹

In the '*Greek-English-Lexicon*' the word *Mechane* interpreted as "Theatrical Machine by which Gods etc. were made to appear in the air."²

Oscar C. Brockett³, Peter D. Arnett⁴, and others wrote about it that it was a general observation that when a tragic plot became too complicated, to resolve its difficult dramatic situations, all dramatists had to introduce a 'Lot in phrase "*deu sex machina*" (God from the machine) to express it.

Donaldson writes that the Machine (Crane) by means of which Gods were to appear aloft in air, or men to ascend towards heaven, was attached above behind the walls on either side of the screen, and thus withdrawn from the eye of the spectator.⁵

1. Gilbert Herwood - '*Greek Tragedy*' - P.No.65.

2. Henry George Liddell & Robert Scott - '*A Greek-English-Lexicon*' - P.No.1131.

3. Oscar C. Brockett - '*The Theatre an introduction*'-P.No.60.

4. Peter D. Arnett - '*An Introduction to the Greek Theatre*' - P.No.43.

5. John William Donaldson - '*Theatre of the Greeks*'-P.No.322.

It suggests that the device was used to show actors as climbing up to the heaven and down to the earth, acting as Gods and Goddesses sitting in their chariot or otherwise. So it is clear that the machine by means of which these characters may descend to the orchestra - level or be lifted up from the orchestra to the roof of the stage house, was called *machane*. See Fig. No - 19.

Thus, it seems appropriate to assert that those mechanical devices were used by the fifth century dramatists Euripides, Aeschylus and Aristophanes.

In this context of mechanical devices a reference is available in the *Encyclopaedia of Britannica* which points out that machines were added in the Hellenistic period, by which time the theatre had almost completely lost its religious base. Among these machines was the *Hemikykion*, a semicircle of canvas depicting a distant city and a *otrophelion*, a revolving machine, used to show heroes in heaven or battles at sea.¹

1. *Encyclopaedia of Britannica* - Vol.17. P.591.

Comparison

Differences:

As stated before these mechanical devices were used in the Greek theatre to represent such scenes which could not be practically shown to the spectators in their realistic form on the stage. For example, the descent or ascent of a God. But there is no evidence that such Mechanical devices were used in the Indian theatre. It is possible that, according to the requirement of the plot, the different portions of the Indian stage were used for representing different scenes, e.g. to show the abode of Yama or Kubera on the 'Kālāṅśa Parvata' and of Agastya on the 'Hemakūṭ Parvata', so for this purpose divisions of the stage could have been made. This division of the stage was called 'Rakṣya-Vibhāga'. It was imaginary in nature and generally the different portions indicated the various places and countries on the stage as the plot require. These different portions were divided in a way that when an actor moved from one portion to the other, it represented his movement from one place or country to the other.

Thus we see that there is a great difference between the ancient Greek and Indian theatres in representing the scene on the stage. In the Greek theatre mechanical devices were used for the presentation of the scenes on the stage

while Indian theatre made no use of such mechanical devices. Though Bharata and Abhinavagupta have suggested a device for presentation of scene on the stage, called 'Rakhyo-vibhaga'.

When a character was to be shown descending from a 'Vimana' or a chariot in any scene in a Sanskrit drama, the current act of the drama was ended and in the beginning of the next act that actor was shown descending or ascending as the case might be as in the sixth and seventh act of the 'Abhijñana-Sakuntalam'.¹

Similarity:

In the Sanskrit dramas scenes of battles, murder etc. were not to be shown on the stage. So such incidents were to be announced through the actor's conversation. As - In the fifth act of 'Uttar-Ramcharitam'² war between Lavo and Chandraketu, was announced by the statement of Vidyadhara and his spouse. This technique is called Vyo-Kambhaka. Similarly in Greek theatre also such happenings were only reported and not shown as in the Ajax of Sophocles.

1. Dr. Nirupam Vidya-alankar - 'Abhijñana-Sakuntalam'
P. 238, 260. Meerut Publication

2. Shri Jorardan Shastri Pandit - 'Uttar-Ramcharit' - P. No. 452.

Thymele (Altar) (Θ υ μ ε λ - η) —

This is the name given to a surface on which sacrifice is offered. But in the Greek theatre altar has its own significance and importance. It stands in the centre of the orchestra in a Greek theatre and is called the Thymele.

The word 'Thymele' is explained in the 'New Theatre-Handbook' as an 'Altar erected in the centre of the Orchestra of the ancient Greek theatre, in honour of Dionysus',¹ and in the 'Greek-English-Lexicon' as 'the Altar of Dionysus which stood in the orchestra of the theatre'.²

The 'World theatre Encyclopaedia' has used the Latin term - Lat. 'altara' for altar, which means a raised fireplace, place for worship and sacrifice.³ In this work a reference is available about the Thymele - "In the Greek theatre the altar (Thymele), sacred to Dionysos, stood in the middle of the orchestra or dancing area, subsequently at the periphery. The Greek drama preceded a sacrifice, indicating the religious nature of the performance".⁴

1. Edward Sobel - 'The New Theatre Handbook' - P.No. 676.

2. Henry George Liddell & Robert Scott - 'A Greek-English-Lexicon' - P.No. 809.

3. Thomas and Hudson - 'Encyclopaedia of World Theatre' P.No. 14.

4. Ibid.

As in the Greek-English-Lexicon quoted before, 'Dictionary of Classical Antiquities' also explained this word 'the altar of Dionysus which stood in the centre of the orchestra in the Greek-theatre'.¹

John William Donaldson has thrown some light upon the position and purpose of the Thymele. According to him - 'In front of the Orchestra, ever against the middle of the stage, stood an altar - like elevation with steps, and rising as high as the stage, called the Thymele. On this the chorus grouped itself when not singing, but participating in the action. The choragus on such occasions placed himself on the floor of the Thymele, the better to see what was passing on the stage, and to speak with persons there present'.²

Again he writes about the position of the Thymele. According to him, 'the Thymele lay exactly in the centre of the whole building'.³

Augustus William Schlegel writes about the height of the altar. According to him an altar used to be as

1. Oskar Seyffert - 'Dictionary of Classical Antiquities'
- P. No. 636.

2. John William Donaldson - 'Theatre of the Greeks' - P. No. 323.

3. Ibid - P. No. 323.

high as the stage.¹

Peter B. Arnett has also propounded his views about the altar as he states. The most important feature of many plays is an altar around which characters sit in supplication, or to which they fly for protection. This was probably not the central altar in the orchestra, which was the cult-altar of Dionysus and associated with the religious side of the festival.²

Here he has relied upon the views of ancient authority in his work. According to him - 'One ancient authority states that the stage 'property' altar was a permanent fixture before the central doorway of the skene.'³

The above cited views about the Thymele reveal that in the centre of the orchestra was an altar for Dionysus, called the Thymele in the Greek theatre. On this the choral dances used to be held in the area round the altar. The above discussion also makes it amply clear that the altar should be as high as the stage. So it can be safely said that altar and stage should have the same level. See Fig. 27.

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1. Augustus Cilliam Schlegel - 'Dramatic Art & Literature'
- P. No. 98.
 2. Peter B. Arnett - 'An Introduction to the Greek Theatre' - P. No. 41
 3. Ibid - P. No. 41.

Donaldson writing about the shape of the altar says - "In the middle of this open flat stood a small platform, square and slightly elevated called $\theta\bar{\upsilon}\nu\acute{\epsilon}\lambda\eta$, which served both, as an altar for the sacrifices, that preceded the exhibition and as the central point, to which the choral movements were all referred".¹

From the above cited views of the different scholars it is established beyond doubts that a square shape altar was constructed in the middle of the orchestra, in honour of Dionysus in the ancient Greek theatre as high as the stage. See Fig. 16.

Peter D. Arnott² and John William Donaldson³, have mentioned in their work that the Thymelo sometimes was made to represent a tomb. As in Persians and Choephoroi of Aeschylus tombs have been represented by the stage-altar.

Comparison

Differences:

The first difference between the position of the altar by the term 'Thymelo' in the Greek theatre and

1. John William Donaldson - 'Theatre of the Greek' - P. No. 140.

2. Peter D. Arnott - 'An Introduction to the Greek Theatre'
- P. No. 41

3. John William Donaldson - 'Theatre of the Greek' P. No. 140.

'vedikā' in the Indian theatre is that the former was erected in the centre of the orchestra while the latter was constructed on either sides of the *Prangopitha*.

The second difference is that of its number - one in Greek theatre while two in the Indian theatre.

Similarity:

The shape of the altar in the Indian theatre, as specified by Bharata and Abhinavagupta, is similar to that of the Greek theatre, both being square.

In both the cases the height of the altar was at par with the stage.

Theologeion - (Θεολογ-εῖον) —

There used to be some complicated stage-machinery called Theologeion in the upper storey of the Greek theatre to show the appearance of the Gods.

Theologeion is interpreted in the 'Greek-English-Lexicon' as - "A place above the stage where Gods appeared."¹ Similarly 'World-theatre - Encyclopedia' interprets the Theologeion as the 'Stage of the Gods'.²

1. Henry George Liddell & Robert Scott - 'A Greek-English-Lexicon' - P. No. 790.

2. Thomas and Hudson - 'Encyclopedia of World Theatre' - P. No. 268.

H.C. Baldry has given Pollux's view about the Theologeion as - "above the skene - a place from which Gods speak".¹ H.C. Baldry argues that from some of the plays of Aeschylus and Euripides clearly that such a higher level was required and it was provided by the flat roof of the wooden structure itself, presumably reached by stairs inside the building in the fifth century.²

John William Donaldson propounded his views about the Theologeion in his work. According to him 'there was $\Theta\epsilon\omicron\lambda\omicron\gamma\epsilon\iota\omicron\nu$, a platform surrounded and concealed by clouds, where Gods or heroes to be seen passing through the void of the sky'.³

The word Theologeion is also explained in 'The New Theatre Handbook' as in the Greek-theatre, a platform above the Logeion where actors usually appeared; the Theologeion was used by actors portraying Gods.⁴

J.F. Mohaffy interprets the Theologeion as the 'Gods' stage'. He also writes about it that it seems,

1. H.C. Baldry - 'The Greek Tragic Theatre' - P.No.42

2. Ibid. - P.No.42.

3. John William Donaldson - 'Theatre of the Greeks' -
- P.No.143.

4. Bernard Sobel - 'The New Theatre Handbook' - P.No. 671-672.

this machinery had been hidden by a large curtain hung from above.¹

T.B.L. Webster has given an example for using the Theologeion. He called it the "High platform". He writes - 'This high platform may also have been used by the chorus of the Prometheus Vinctus during their first scene when they enter in a winged car or cars; this is perhaps the least unsatisfactory of the many interpretations that have been given; the only certainty is that the chorus do not, when they enter, take their normal place in the orchestra; they only appear there after the departure of Oceanos'.²

Thereafter he has given another example that this may be the same high platform as is used by the Watchman in the Agamemnon.³

After determining the position of Theologeion according to the views of different scholars. We now look into its the purpose it was meant for? And as T.B.L. Webster states the chief advantage was, that the actors could be seen and heard better on this high stage.⁴

1. J.P. Mahaffy - 'Greek Classical Literature' Vol.
(Dramatic poets) - P.No.18.

2. T.B.L. Webster - 'Greek Theatre Production' - P.No.12.

3. Ibid - P.No.12.

4. Ibid - P.No.21.

In view of aforesaid comments it can be reasonably concluded that a platform above the Logeion or flat roof of the stage, where Gods made their appearance in the Greek theatre, was called Theologeion, its main purpose was that the actors could be seen and heard easily.

Though the Indian theatre also had been double storied, (द्विभूमि) there was no such type of platform.

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CHAPTER - VII

CHAPTER - VII

Conclusion:

The discussions in the foregoing pages lead us to point out clearly many points of parity and disparity between the Greek and Indian Theatres - which may directly be put down as follows:

Similarities:

1. The Source of Origin: - The source of origin of both these theatres ^{was} ~~was~~ religion. In India the theatre originated in the form of festivals and rituals undergone on the occasion of religious festival of 'इन्द्रध्वज'¹ celebrated to mark the victory of god 'Indra' on Asuras, as is indicated by Bharata in his Nāṭyaśāstra.²

In Greece also the theatre has as its origin the religious festival of Dionysus, used to be celebrated annually in the month of March or April in honour of the god Dionysus.

1. Babulal Shukla Shastri has mentioned in his work that 'Indradhvaja' festival was celebrated in 'भाद्रपद शुक्ल-द्वादशी' in honour of the victory of 'Indra'.
- P. No. 15 Nāṭyaśāstra - Chokhamba Edition.

2. Nāṭyaśāstra - 1 - 53-54. Chokhamba Edition.

2. Open-air theatre:

The drama were staged in the open place in both Greece and India in the ancient time.

In the earlier period the Greek theatres were quite open above and dramas were acted in day time, under the sky.

Similarly in India also the plays were acted in the open places as Bharata indicated in his work.¹

3. Stage:-

Stage was divided into two parts, in Greek and Indian theatres. At the later period Greek stage came to have two divisions. The first part of the Greek stage was called Logeion, where actors speak. The second and back portion of the Greek stage was proscenium, which representing the scenery and where the stage-machinery were placed.

The Indian stage also was divided into two portions - Rangapīṭha and Rangasāra. The Rangapīṭha was the main and the front portion meant for the actors to

1. अथ वाङ्मयप्रयोगे तु प्रेक्षागृहविवर्जिते ।
विदिष्वपि भवेद्गृह-कदाचिद्विदुर्मनुष्या ॥

play their roles while the Rangasīra the back portion was utilized by the singers and musicians to sit and relax.

4. Projecting-Wings:

In both the theatres two projecting wings were constructed at position is common to both. In Greek theatre these were called 'Paraskenia' and were constructed on either end of the stage. Similarly in Indian theatre also the projecting wings, called as Uttavārinis, were erected on both the sides of the stage.

5. Altar:-

Another similarity is found in the shape of the Veditā (altar)-in the Indian theatre and the 'Thymela' in the Greek theatre, both shaped as square and having the same level as those of the stage. See Fig. No. - 13., 16.

6. Curtains:-

The position of the curtain in the Indian theatre as specified by Abhinavagupta is the same as it is in the Greek theatre. Abhinavagupta has located the curtain in between the Rangapītha and the Rangasīra.¹ In the Greek theatre also the curtain was

1. Abhinava-bharati - P.No.506, B.H.U.P. Varanasi.

hung between the Logeion and Proscenium.¹

7. Auditorium:

The auditorium was constructed in the stair-form in both the Greek and Indian theatres. In Indian theatre, as Bharata indicates, the auditorium was constructed of wood or bricks and had the shape of a stair-case, was to be occupied by the audience. The seats were arranged successively at a height of one hasta from the floor so that the stage might be perfectly visible to the audience.

In the Greek theatre also the auditorium was constructed in the same fashion and all the seats of the auditorium were placed in rows which themselves were arranged in manner that each back row stood higher to its frontal one. The seats were made of wood or stone in *Greek* as well as in *Indian* theatre.

Dissimilarities:

Beyond those similarities many dissimilarities also are perceptible in matter of their construction.

In Greek theatre, the altar called thymele, was erected in the middle of the centre, stipulated

1. John William Donaldson - 'Theatre of ^{The} Greeks' -
P. NO. 145.

for orchestra or dancing place while in case of Indian theatre the altars, called *Vedika*, were constructed on both the sides of *Rangapitha*.

The second difference is that of the number of the altars. In Greek theatre there was only one while in Indian theatre two altars used to be erected.

Then there is another dissimilarity which pertains to the curtain. In Indian theatre, there was only one curtain on the stage just in front of the audience and used to be drawn when the actors entered the stage while in the Greek theatre the curtain served as a back-ground.

Then we come across yet other dissimilarity existing in the form of the shapes of the auditorium in both the cases. The Greek auditorium was in semi-circular in shape and was divided into two portions by means of *Diazoma* - upper and lower part, while the Indian auditorium was in square-form in the *Vibhata*, rectangular in *caturasra* and triangular in the *Tryasra* theatre.

The Greek theatre had developed some mechanical devices to represent such scenes as could not be practically shown to the spectators in their realistic form while Indian theatre made no use of such mechanical devices.

There was still another dissimilarity with regard to use or non-use of mechanical devices.

The controversial point as to whether Indian theatre was influenced in any way by the Greek theatre or not.

The scholars who accept the theory of Greek influence on Indian theatre, like Weber; Levy and other scholars who have given the interpretation in favour of Greek influence. They have taken a point of Yavanikā to prove the Greek influence on Indian theatre.

Other scholars who do not believe in any Greek influence on Indian theatre; Dr. Keith, Dr. Pischel, Dr. Windich, Prof. Baldev Upadhyay, Dr. Hemadri Nath Das Gupta, have given the interpretations against Greek influence.

In support of the above Greek influence we get some recent matter on this topic in ^{The} 'Hindustan Times' daily. Prof. M.L. Varad Pande writes in ^{his} article that a Greek play was staged in Alexander's Military Camp on the bank of the Jhelum. He also points out that new scholars have actually found out, which play was enacted in the Alexander's Military Camp in Punjab in the year 326 B.C., was 'Agam'.

Prof. M.L. Varad Pande has also given a photograph of an Amphitheatre with a pronounced Greco-Roman influence

excavated at Rāgarjunakonda in Andhra Pradesh.¹

Mr. R.K. Yajnik has quoted that Dr. Bloch unearthed an ancient theatrical stage in a cave in Ramagarh and proved it to be 2,300 years old.² Prof. Amulya Charan Bidyābhūṣan has mentioned the full details about the Sitabengara cave in Ramagarh in his article.³

It seems that no specific factor is available in the context of Greek influence but it can be safely asserted that some sort of Greek-influence found its place in the Indian theatre because the photographs and monuments of Greek theatre of 4th or 5th Century B.C. are available, while no such ancient photographs of Indian theatre exist and the similarities, dissimilarities previously^{discussed,} herein are difficult to be asserted for otherwise.

1. M.L. Varad-Pande - 'Greek theatre in ancient India' - in ^{The} 'Hindustan Times' - P.No.5, dated 11th October, 1981.
2. R.K. Yajnik - 'The Indian Theatre' P.No.14. Foot-note.
3. Amulya Charan Bidyābhūṣan - 'The Dance Theatre at Ramagarh'. This article is in 'The Theatre of the Hindus' by H.H. Wilson. - P.No. 219-224.

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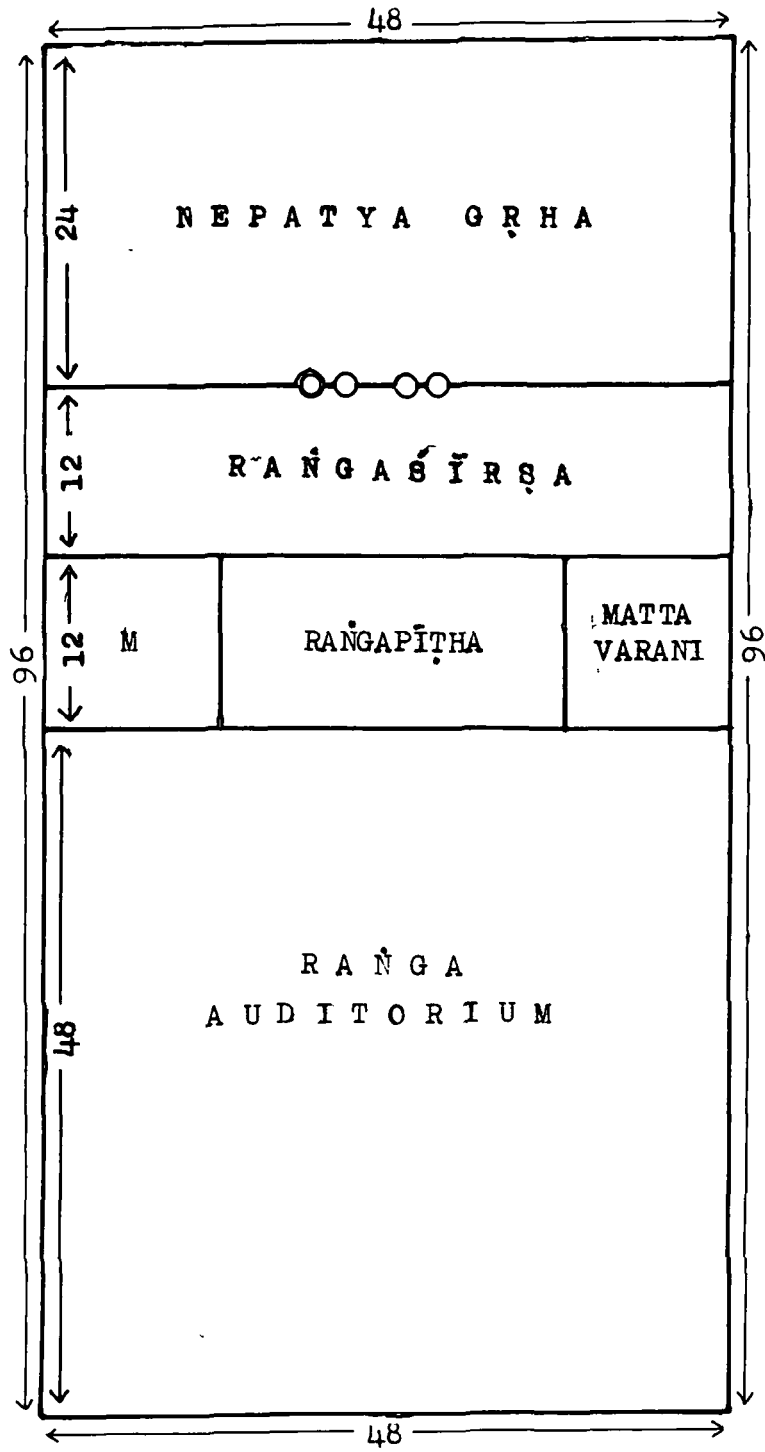
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EXPLANATION OF THE FIGURE

Fig. No. 1. According to Dr. D. R. Manik - It is a Rectangular Theatre. Its measurements given by him are shown in this figure.

L = Lattavārenī

FIG. 1



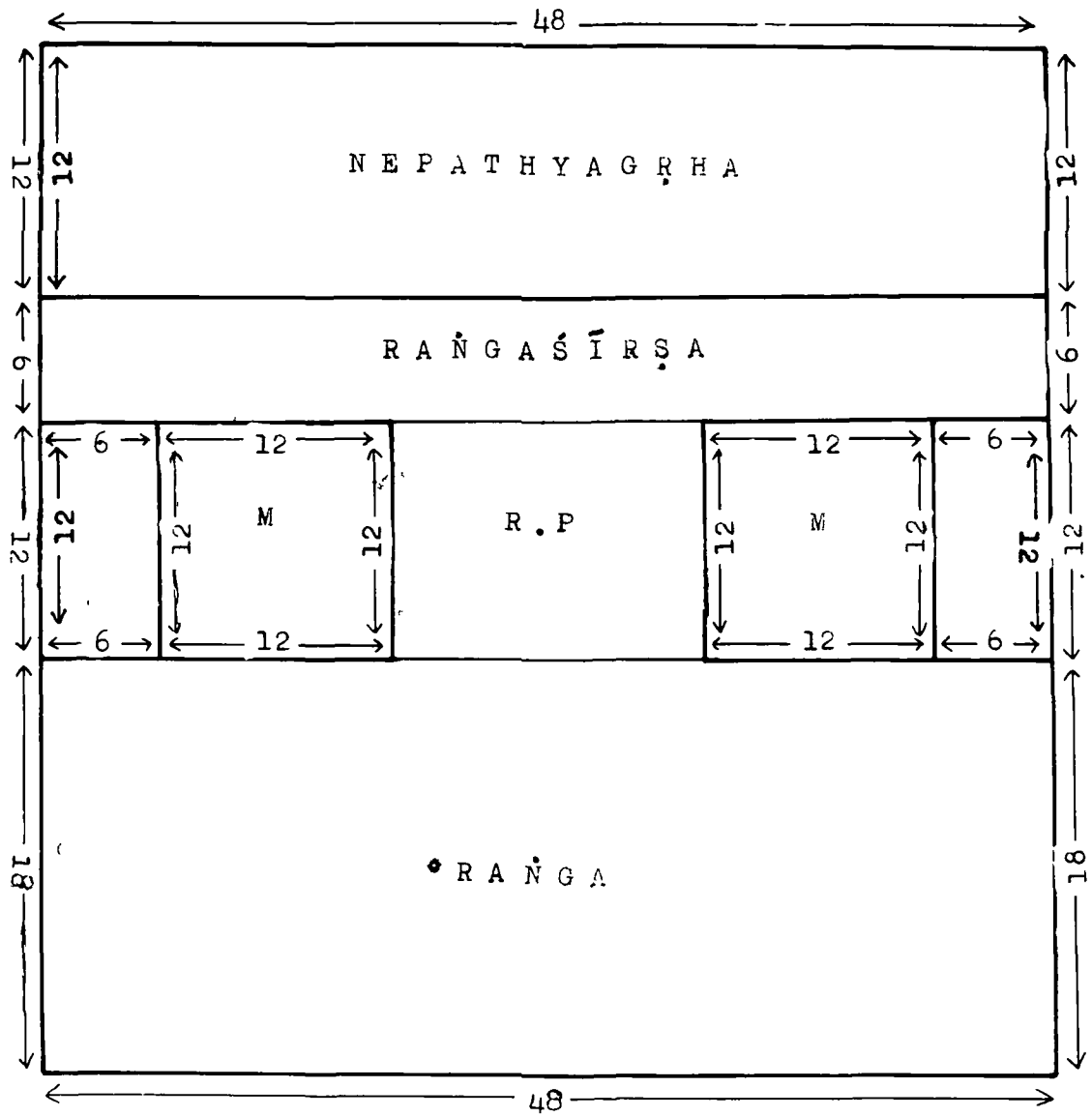
EXPLANATION OF THE FIGURE

Fig. No. 2. According to Dr. D. L. Menked - It is a Square Theatre and its measurement given by him are shown in this figure.

R. P. = Aengapitha

M = Pattavāreni

FIG. 2

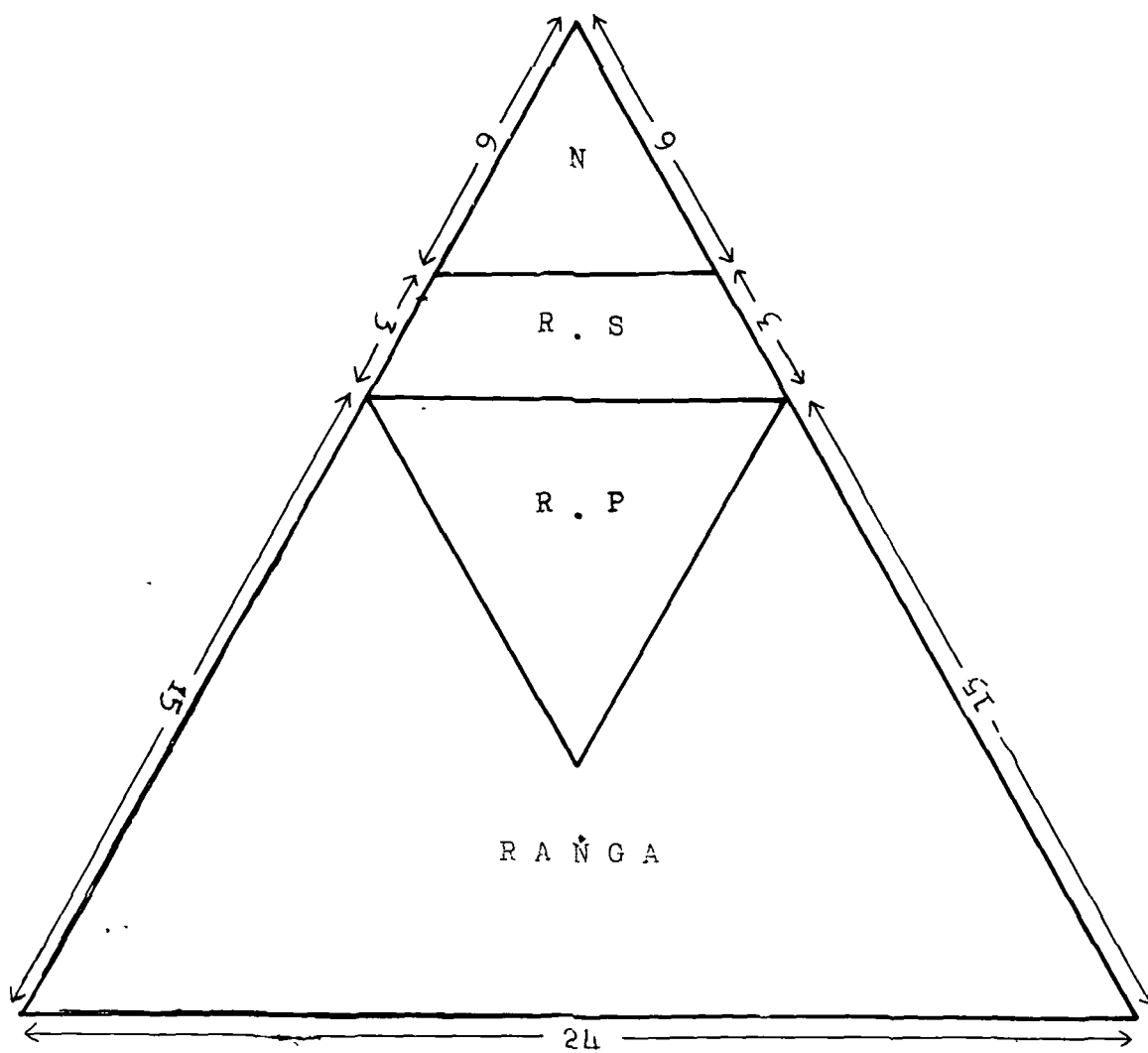


EXPLANATION OF THE FIGURE

Fig. No. 3. According to Dr. D. E. Henkel - It is a
Triangular Theatre and its measurement
given by him are shown in this figure.

R. S. = Rangasiroo
R. P. = Rangopitha
R. = Nepathyagraha

FIG.3

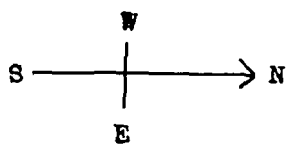
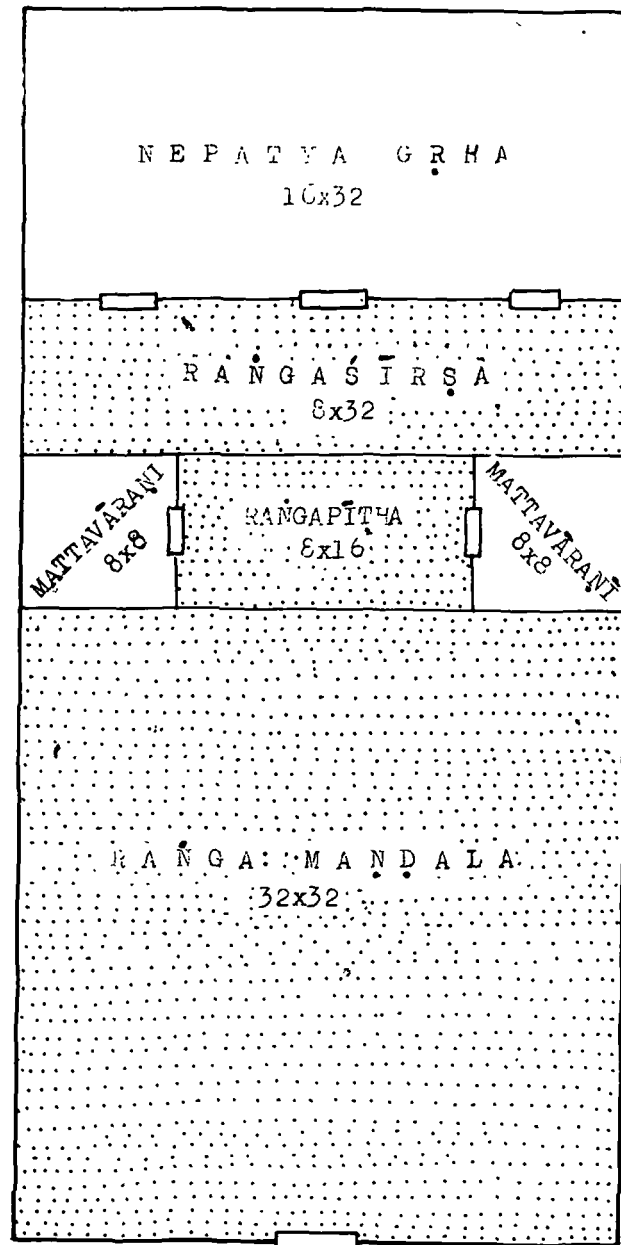


EXPLANATION OF THE FIGURE

Fig. No. 4. According to Dr. C. E. Gupta - It is a
Vikrota Potyagraha. Its measurement
and Directions are shown in this
figure.

FIG.4

64x32 Cubits



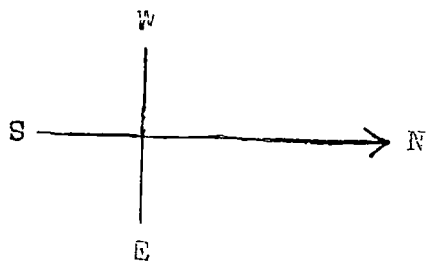
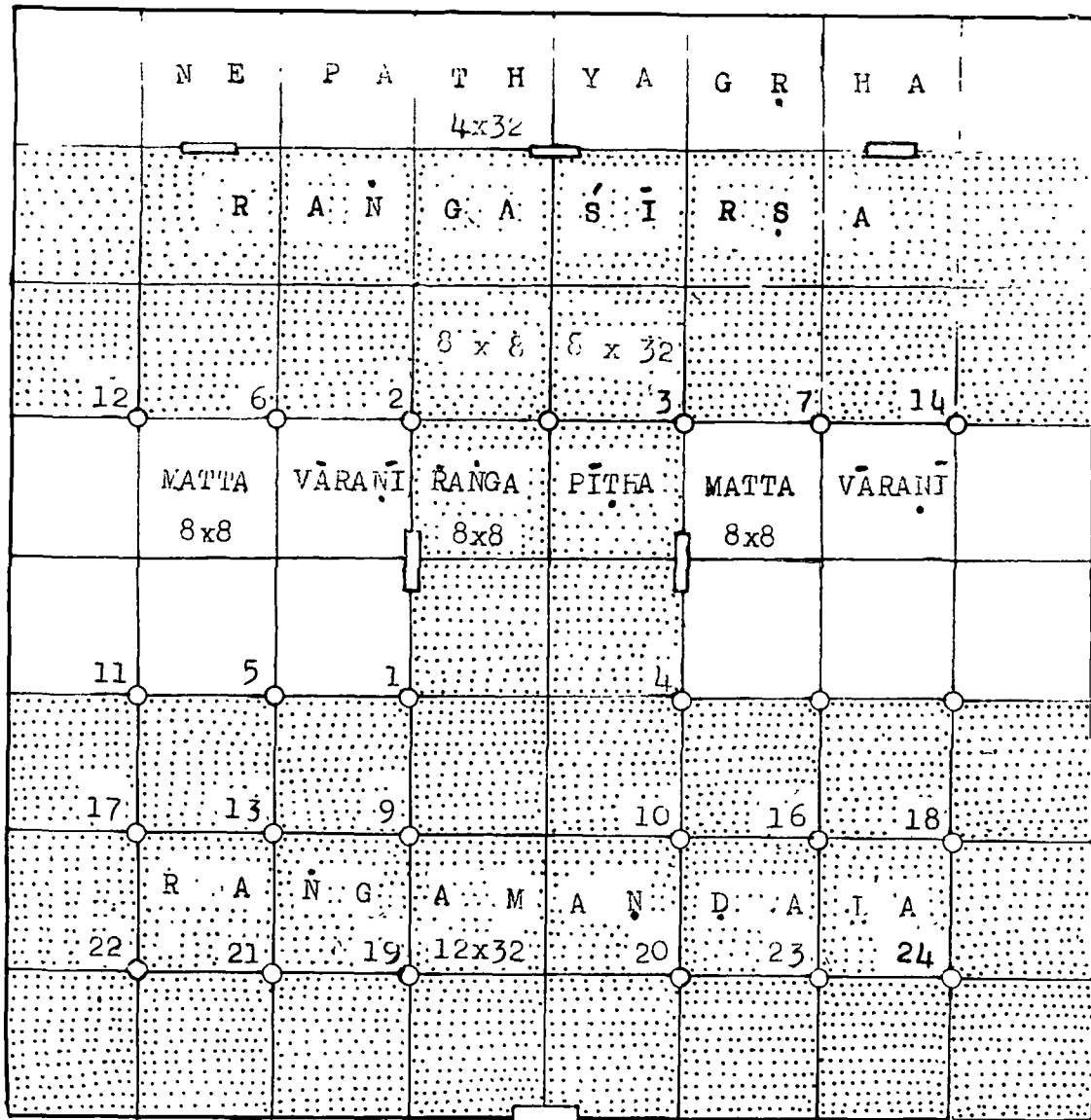
— DOORS

SCALE = 3/4 Cubits

EXPLANATION OF THE FIGURE

Fig. No. 5. According to Dr. C. E. Gupta - It is a *Octuraora Kalyagha*. Its measurement, Directions, Pillars and Doors are shown in this figure.

FIG.5



O = PILLARS

□ = DOORS

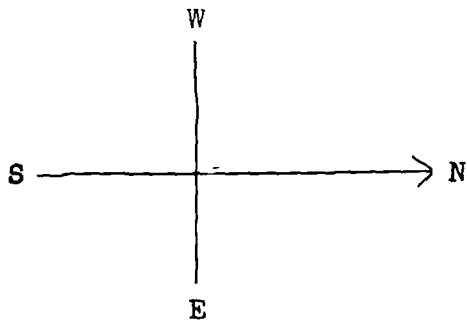
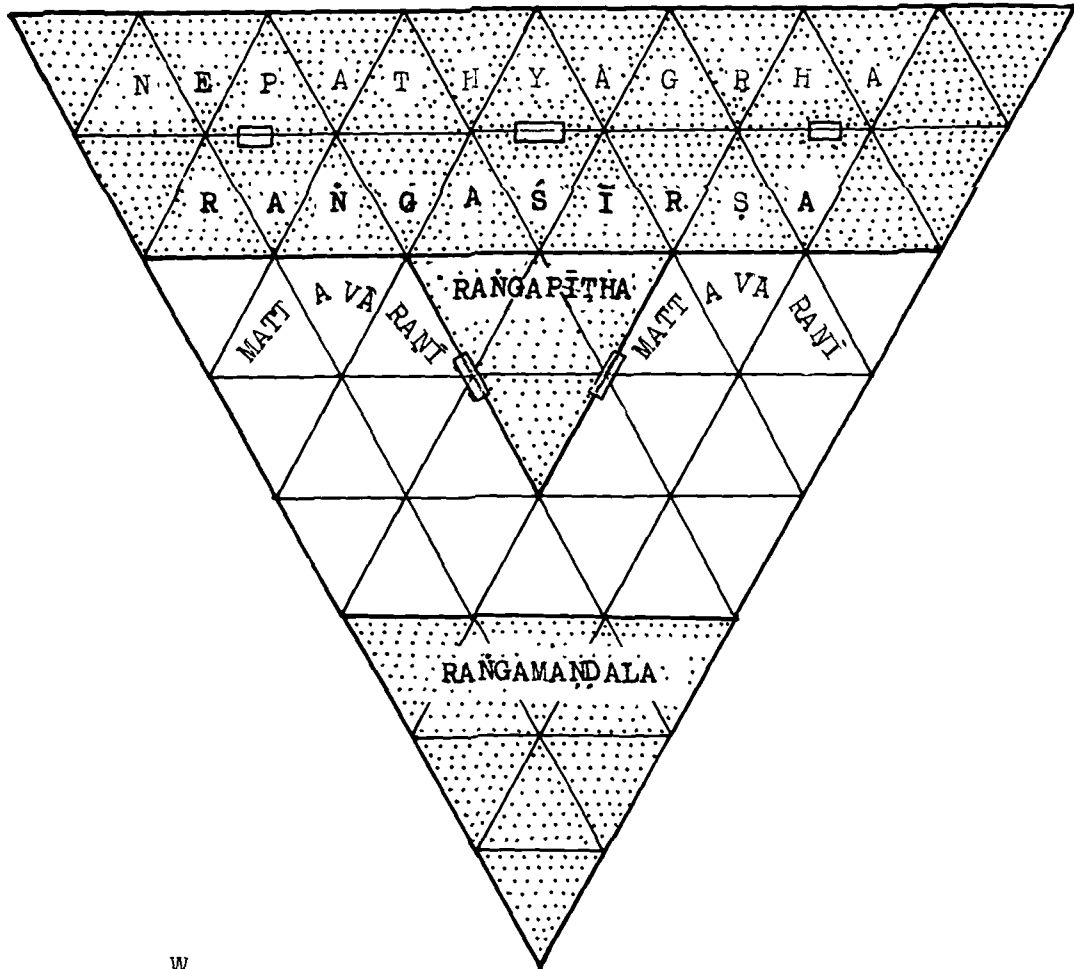
SCALE 1" = 6 FEET


EXPLANATION OF THE FIGURE

Fig. No. 6. According to Dr. C. B. Gupta $\frac{1}{2}$ - It is a Tryasiro Nityagraha and its measurement, Direction and Doors are shown in this figure.

FIG. 6

each side 32 Cubits



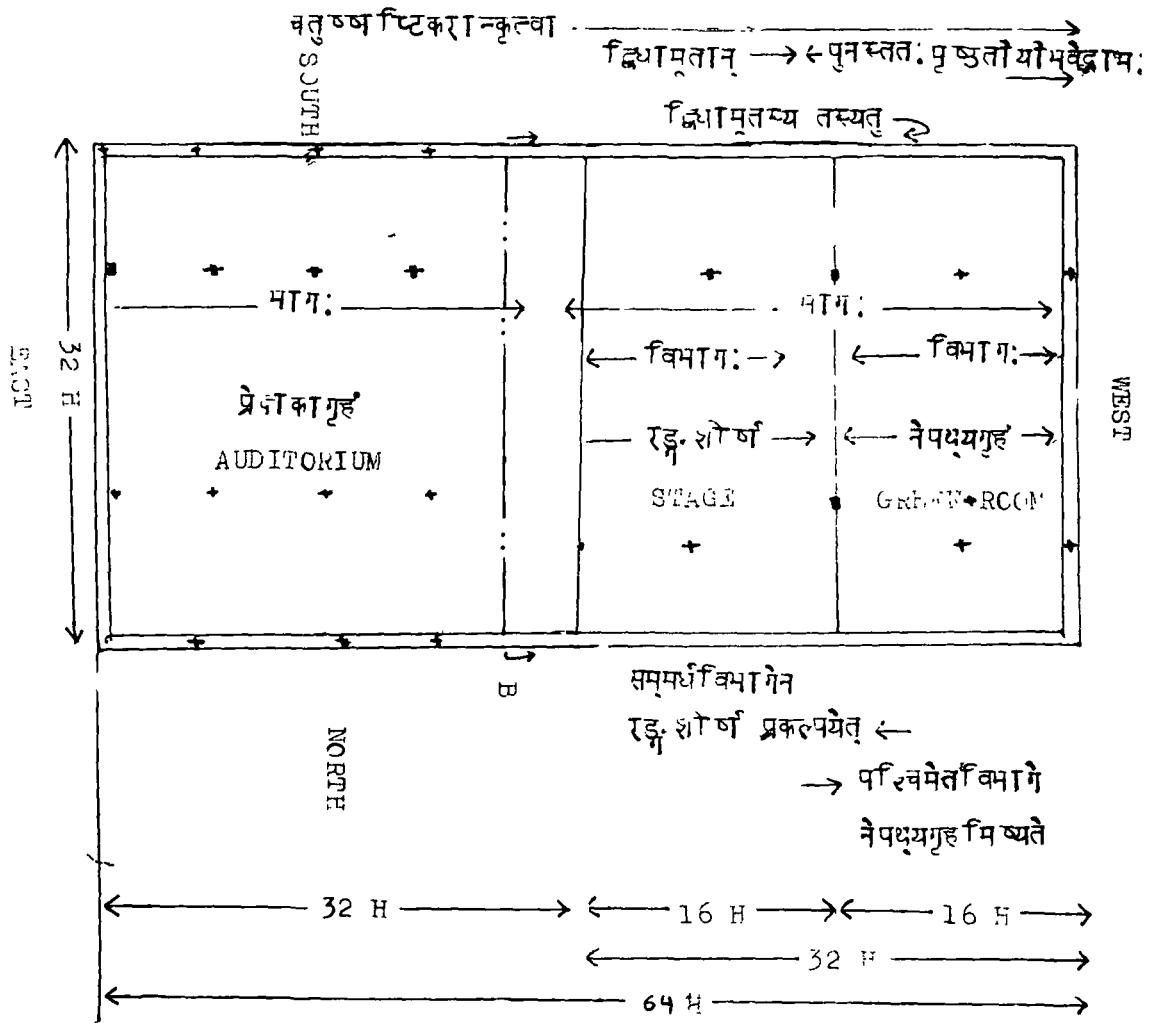
 = DOORS

Scale = 1" = 8 CUBITS

EXPLANATION OF THE FIGURE

Fig. No. 7. According to Prof. D. Subba Rao - It
is the Plan of Rectangular Theatre.

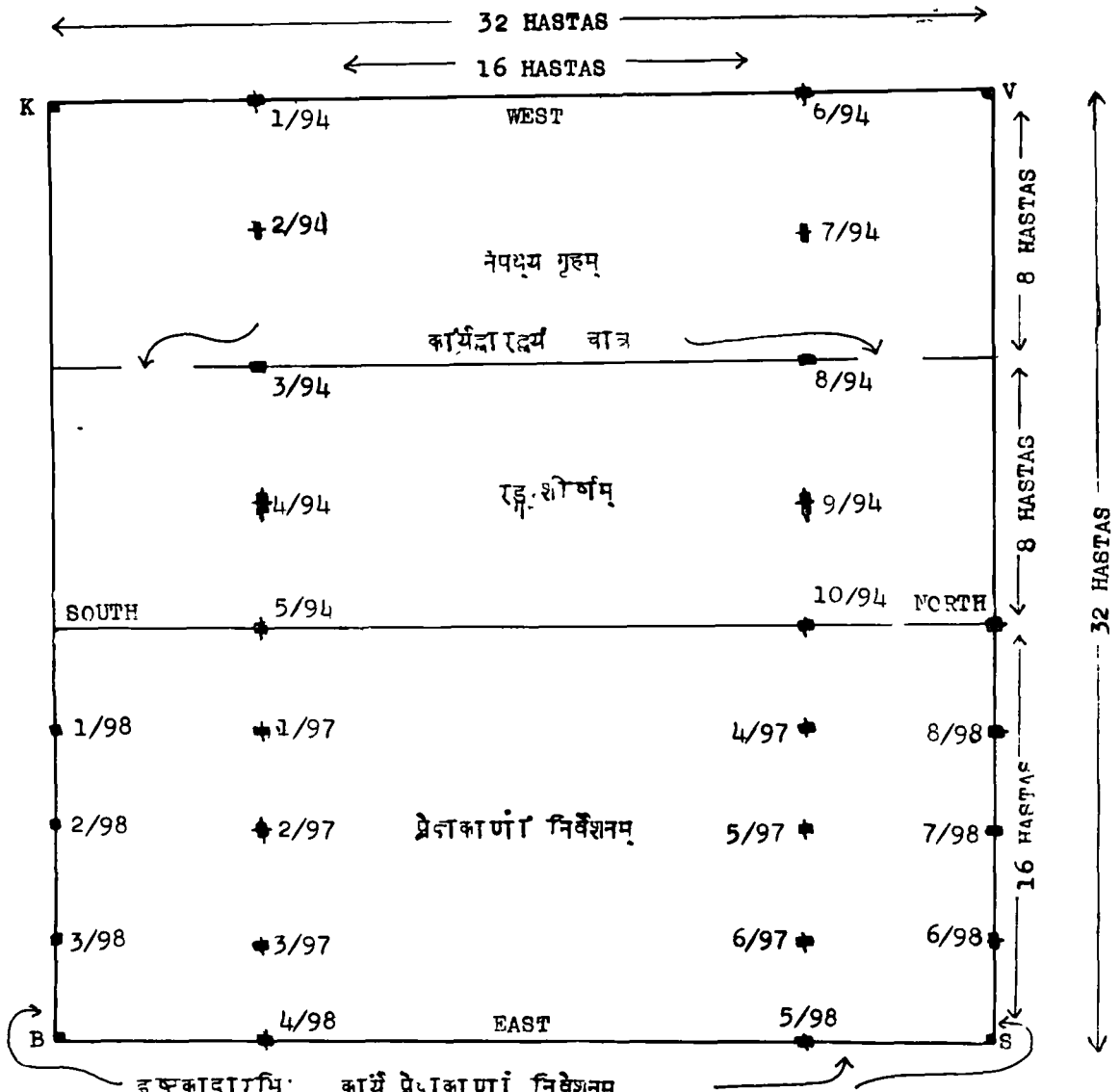
FIG. 7



EXPLANATION OF THE FIGURE

Fig. No. 8. According to Prof. D. Subba Rao - It is the Plan of Square Theatre. 4 main pillars and 24 other pillars, as pointed out by Bharata and Abhinavagupta are shown by him in this figure.

PLAN OF SQUARE THERE



इष्टकादारुभिः कार्यं प्रेक्षाकाणां निवेशनम्

B = ब्राह्मण वर्गः S = शूद्र वर्गः

K_m का त्रिय स्तंभः $V =$ वैश्य स्तंभः

1/94 TO 10/94 तत्राभान्तरत. कार्य रङ्ग.पोठीपरि स्थिता: ।

दश प्रयोक्तृभिः स्तंभाः शक्ताः मण्डपधारण ॥

1/97 TO 6/97 षडन्यायान्तरे चैव पुन स्तभान्यथादि शम् ।

1/98 TO 8/98 अष्टौ स्तंभान्यु नश्चैव तेषामुपरिकारयेत् ।

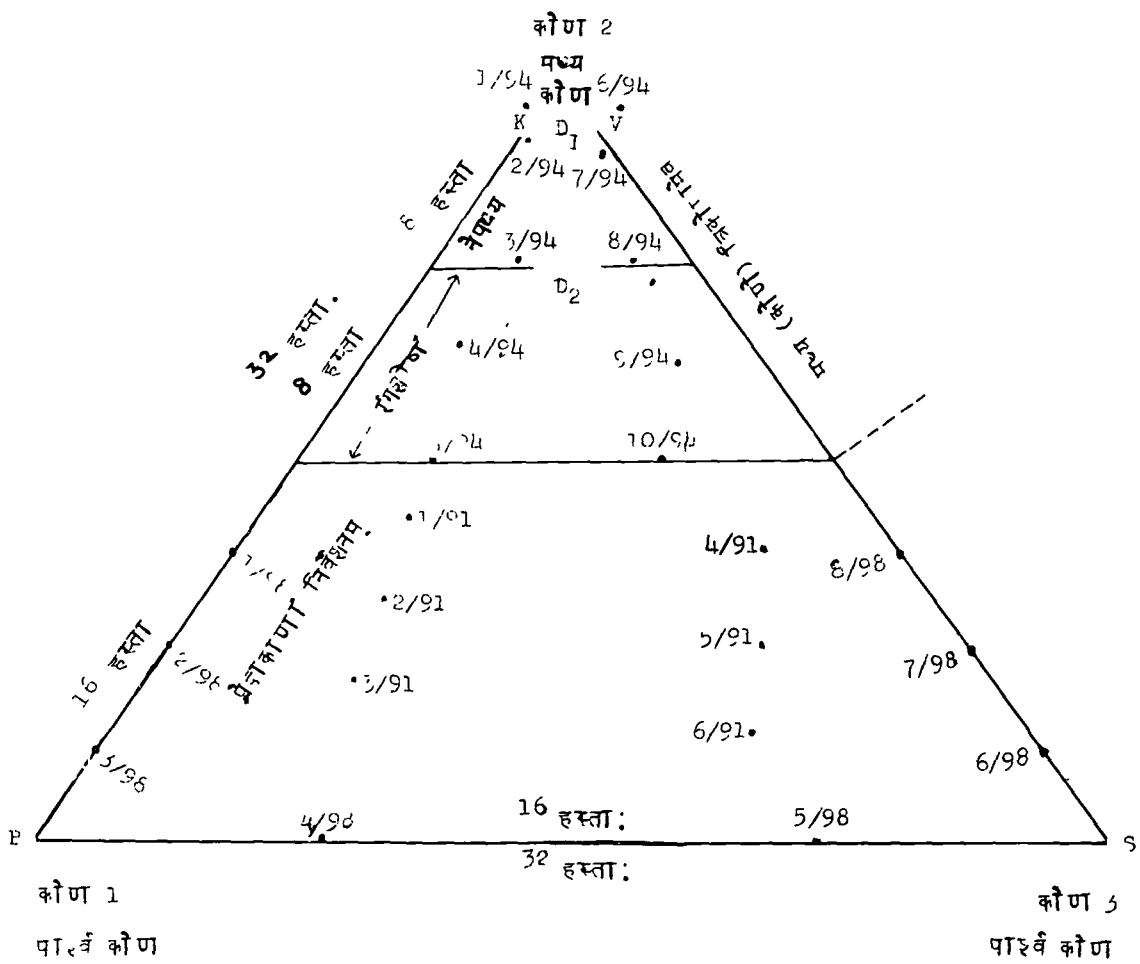
EXPLANATION OF THE FIGURE

Fig. No. 9. According to Prof. D. Subba Rao - It is the Plan of Triangular Theatre. 4 main pillar, 24 other pillars and Doors are also shown by him in this figure.

D₁ = First Door

D₂ = Second Door

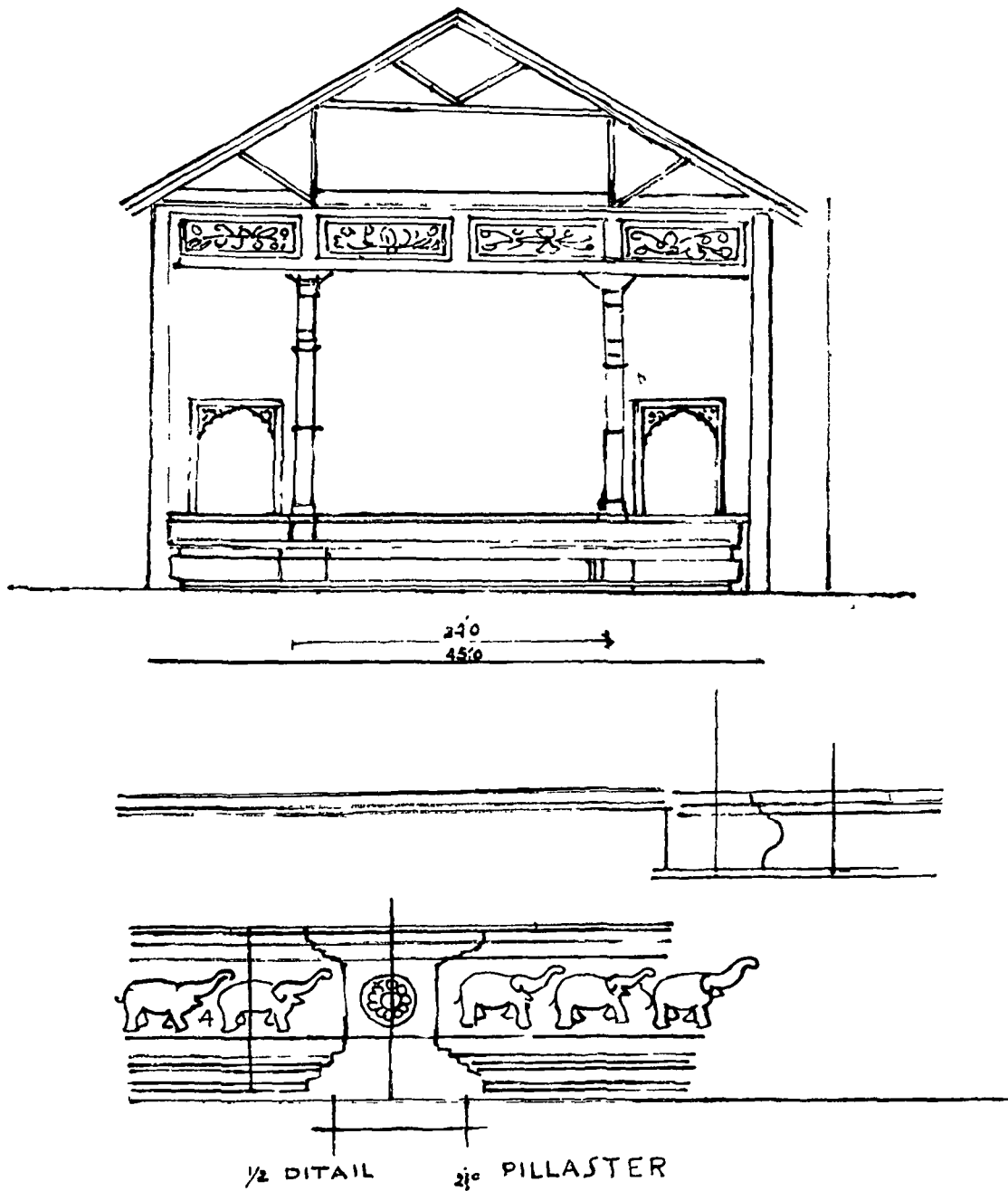
कोण 2



EXPLANATION OF FIGURE

Fig.No.10. According to Prof. D. Subba Rao -
Position of Uttavārenī are shown in
in this figure.

FIG. 10



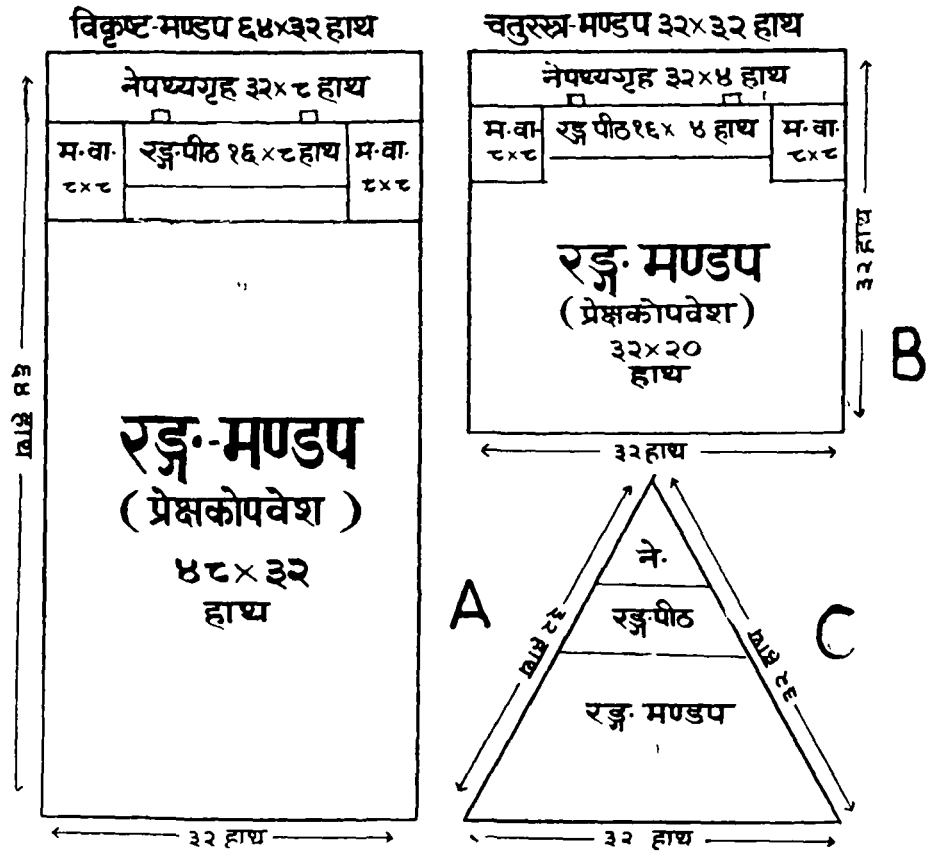
EXPLANATION OF THE FIGURE

Fig. No. 11.

According to Dr. Ben Rohan show - This
figure shows three types of teeth, in
this figure
V - shows Vitrinite bands.
B - shows Catagenetic bands.
C - shows Tertiary bands.

FIG. II

श्री डा. मनमोहन घोषके मतानुसार
त्रिविध मण्डपके चित्र



EXPLANATION OF THE FIGURE

Fig. No. 12. According to the measurement of Bharata and Abhinavagupta - This figure shows the Vikrsta Theatre.

K = K^aotriya Stambha

V = Vaisya Stambha

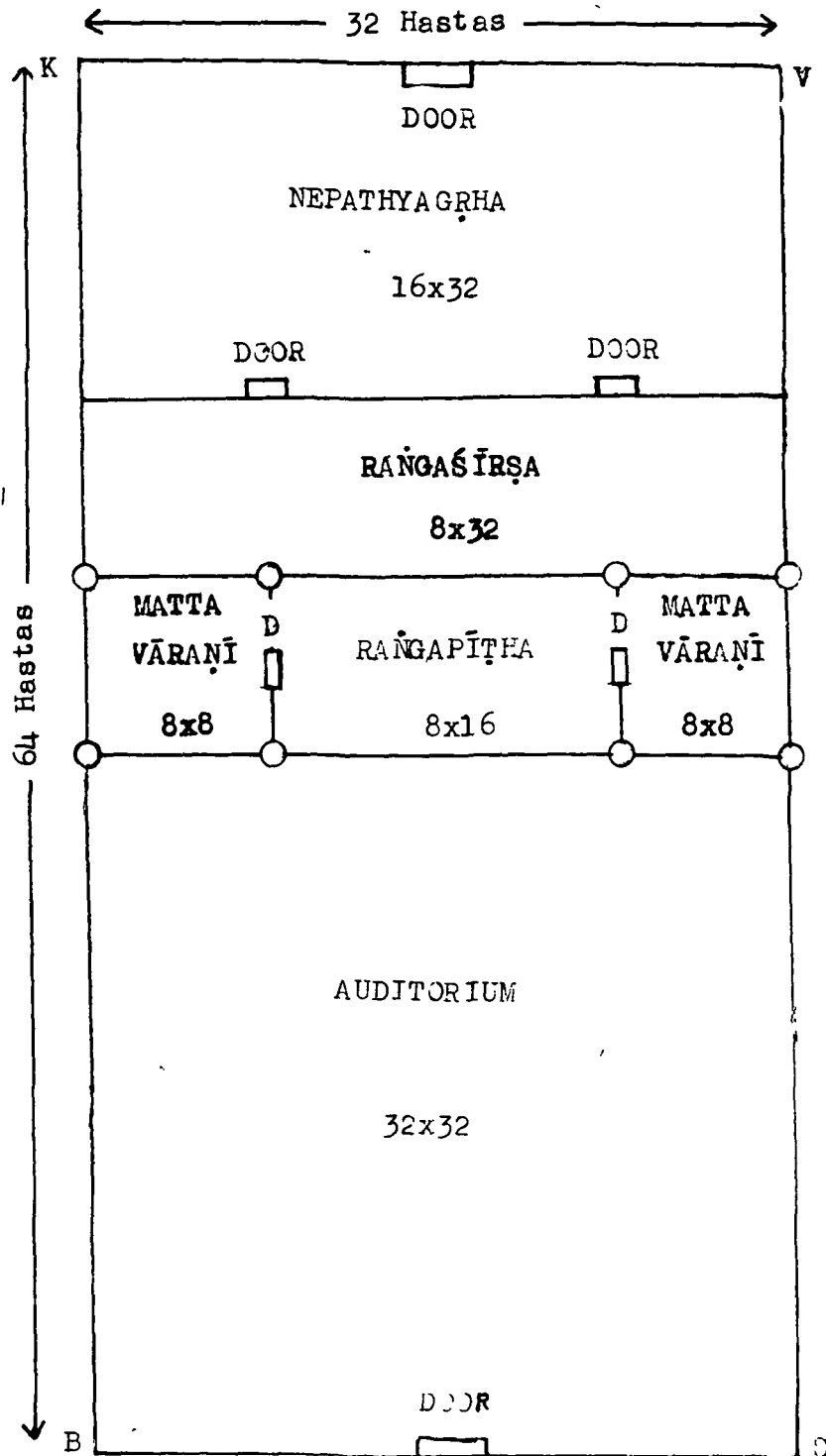
B = Brahmana

S = Sudra Stambha

D = Door

O = Pillars

FIG. 12



EXPLANATION OF THE FIGURE

Fig. No. 13. According to the measurement of Eharata and Abhinavagupta - This figure shows the Caturastra Theatre.

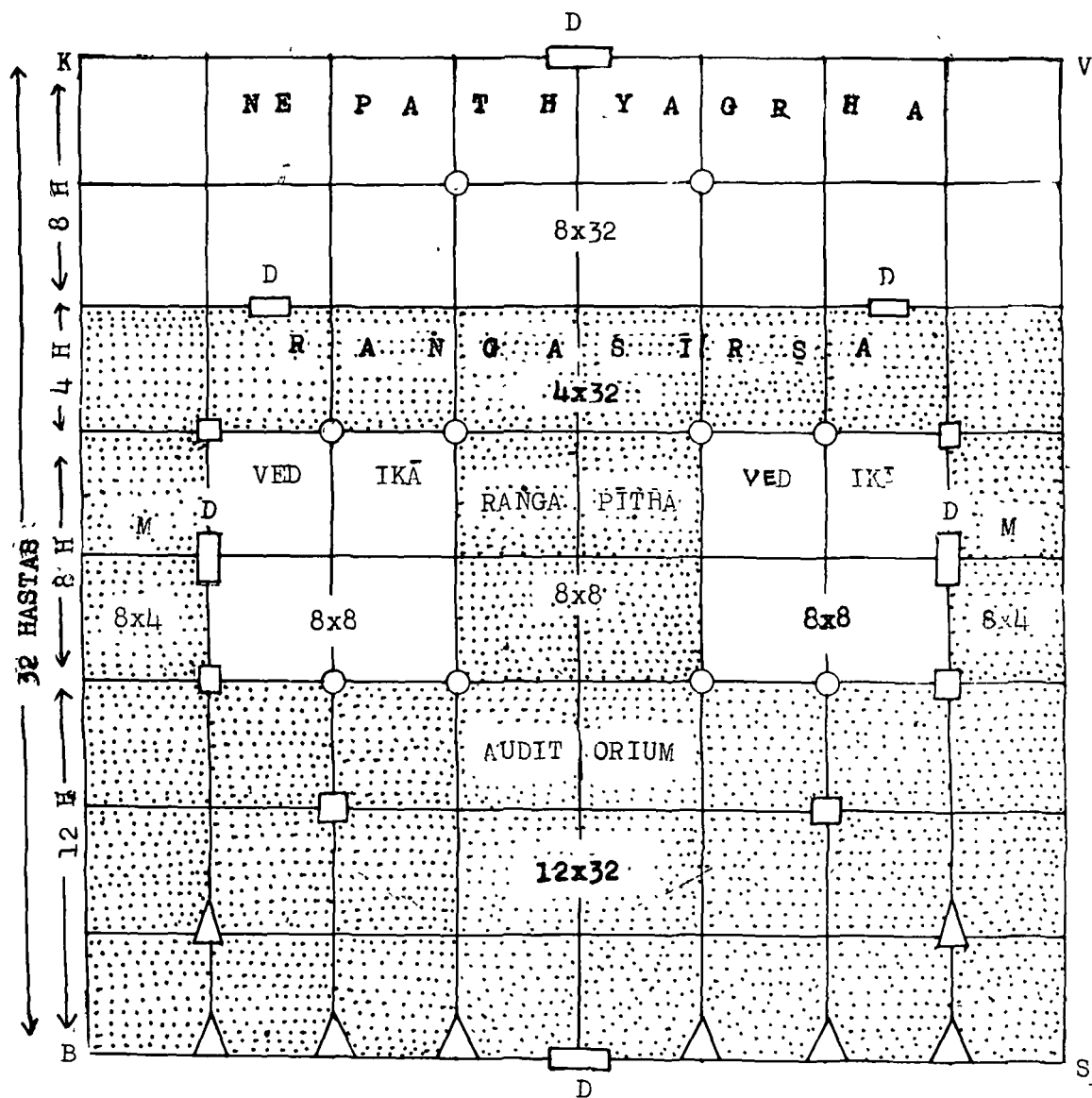
H = Hosta

H = Mattavārenī

D = Door

□, ○, △ = Pillars

32 HASTAS

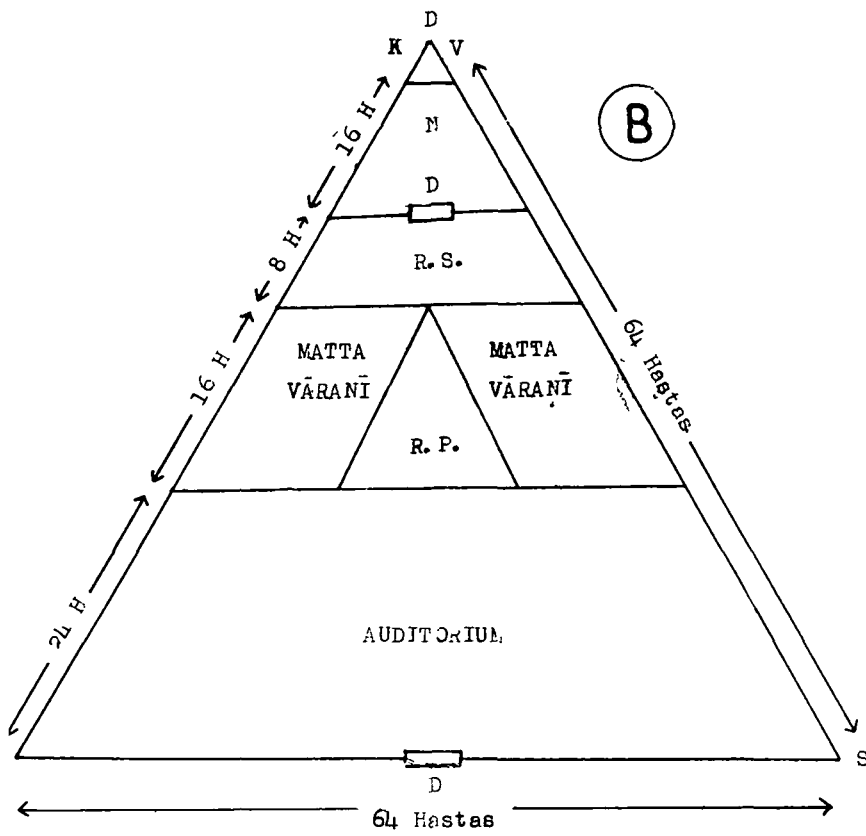
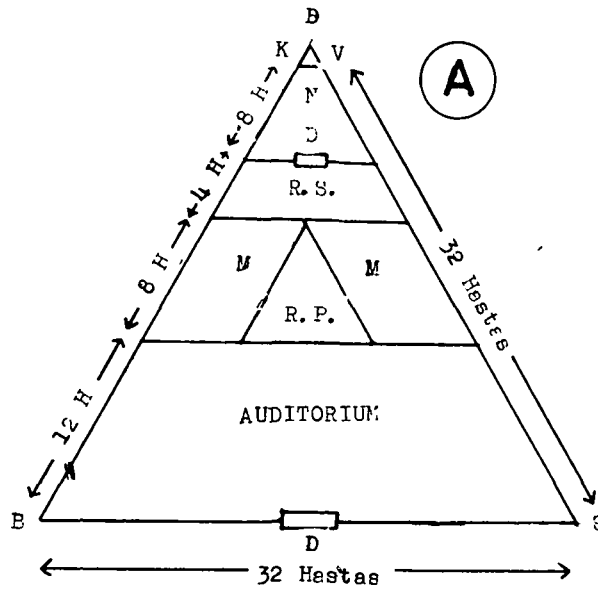


EXPLANATION OF FIGURE NO. 14

- A. This figure shows the Trayora Theatre on the
line of Caturasa Theatre and its measurement
32 Hastas.
- B. This figure shows the Trayora Theatre on the
line of Vikranta Theatre its measurement 64
Hastas.

N = Napatthyagraha
R.S. = Rangasārasa
RP = Rangapītha
M = Mattavāraṇī
H = Hasta
D = Door
K = Katriya Stambha
V = Vaiśya Stambha
B = Brāhmaṇa Stambha
S = Śūdra Stambha

FIG. 14

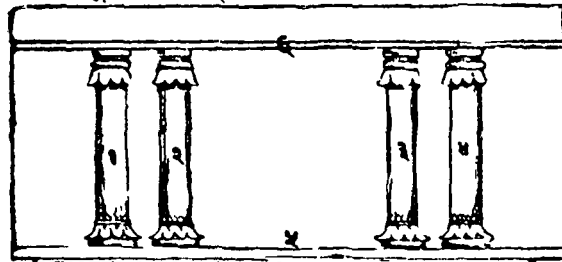


EXPLANATION OF THE FIGURE

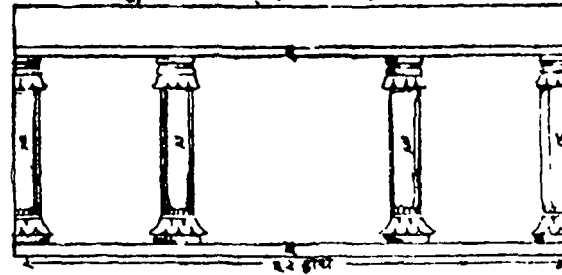
Fig. No. 13. According to the view of Abhinavagupta -
This figure shows the three positions of
Saddāraka.

FIG. 15 रङ्गशीर्ष पर षडदारुक की तीन स्थितियां

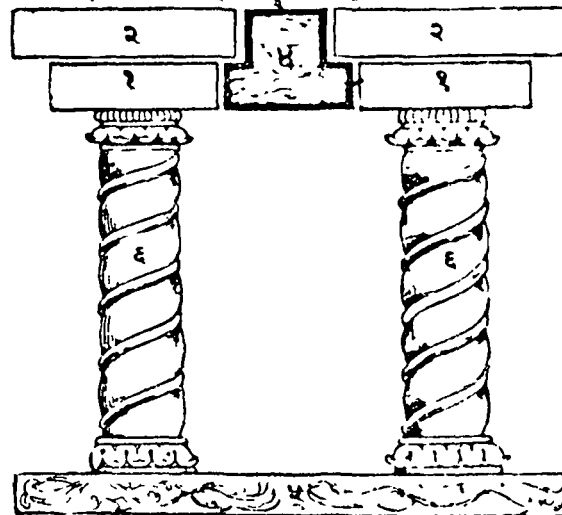
रङ्गशीर्ष में षडदारुक की प्रथम स्थिति



रङ्गशीर्ष में षडदारुक की द्वितीय स्थिति



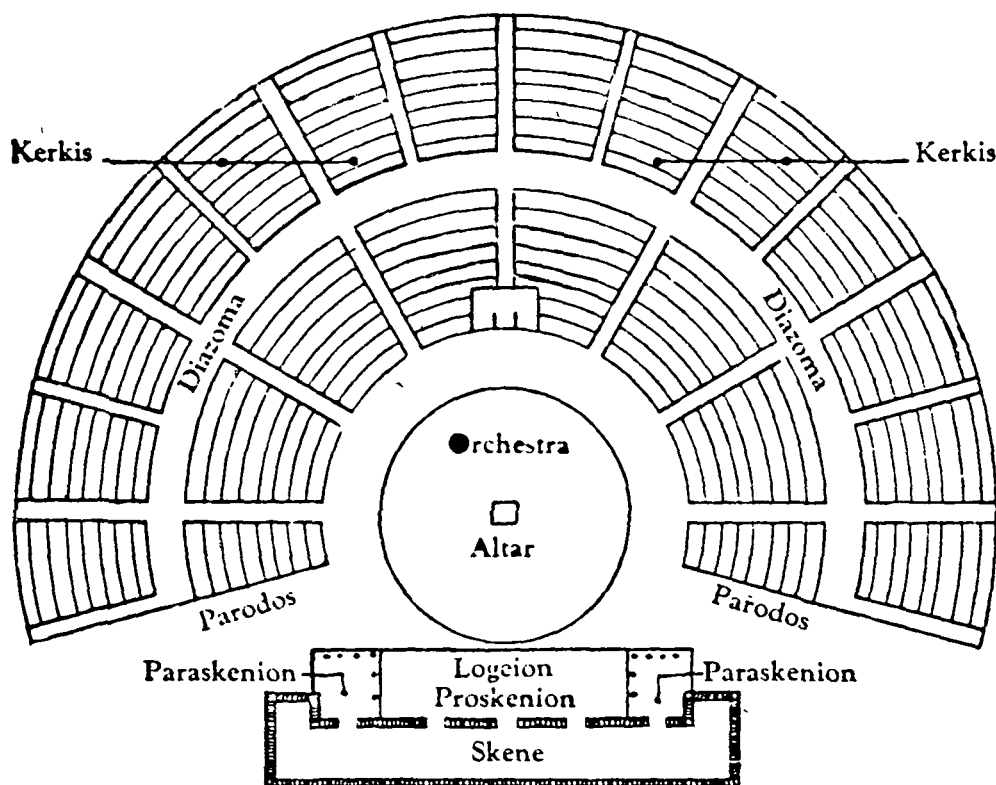
रङ्गशीर्ष में षडदारुक की तृतीय स्थिति



EXPLANATION OF THE FIGURE

Fig. No. 16. This figure shows the Ancient Greek
Theatre and shape of their parts.

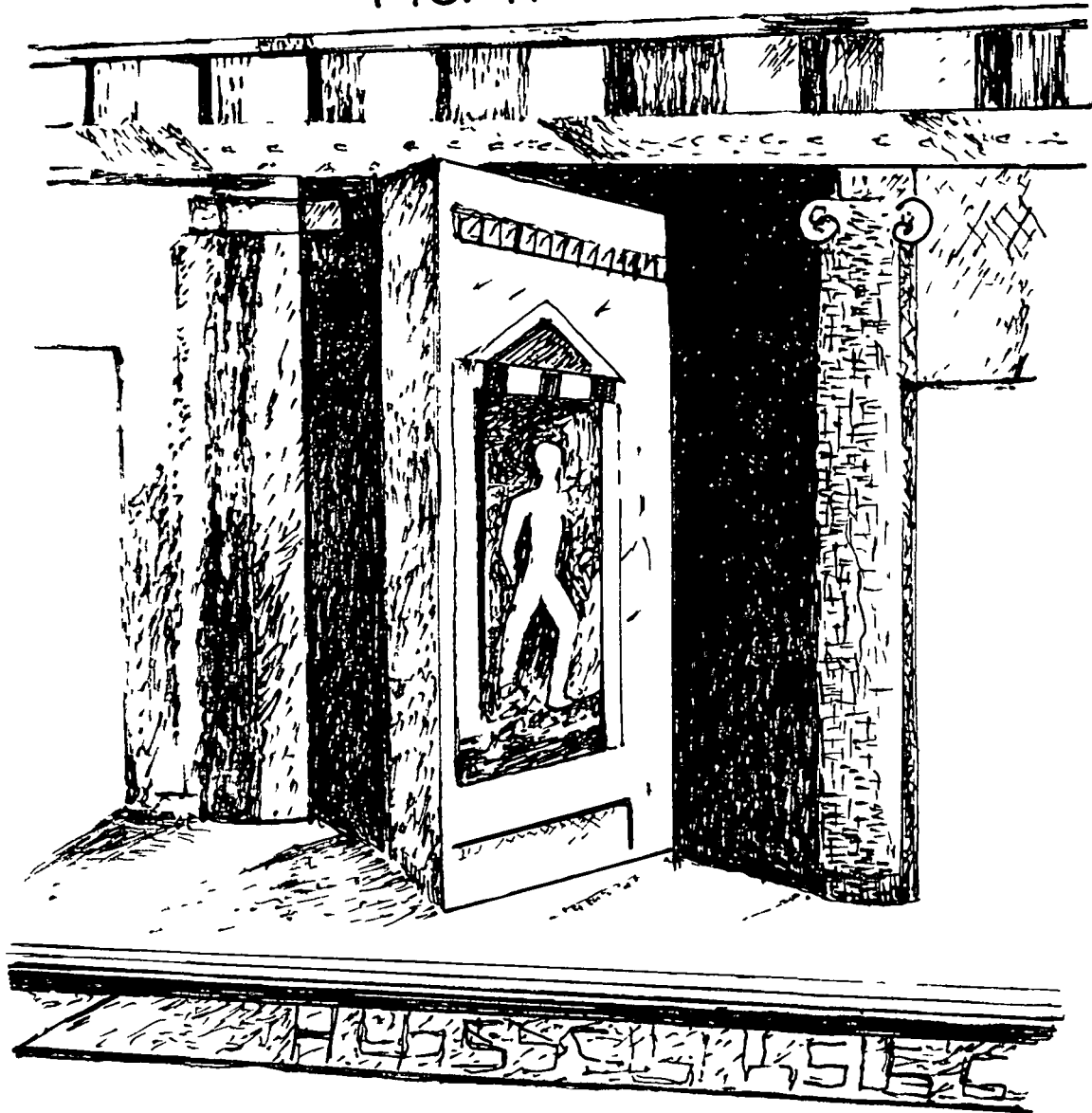
FIG. 16
ANCIENT GREEK THEATRE



EXPLANATION OF THE FIGURE

Fig. No.17. This figure shows the stage-machinery known as 'Periaktoi' in the Ancient Greek Theatre.

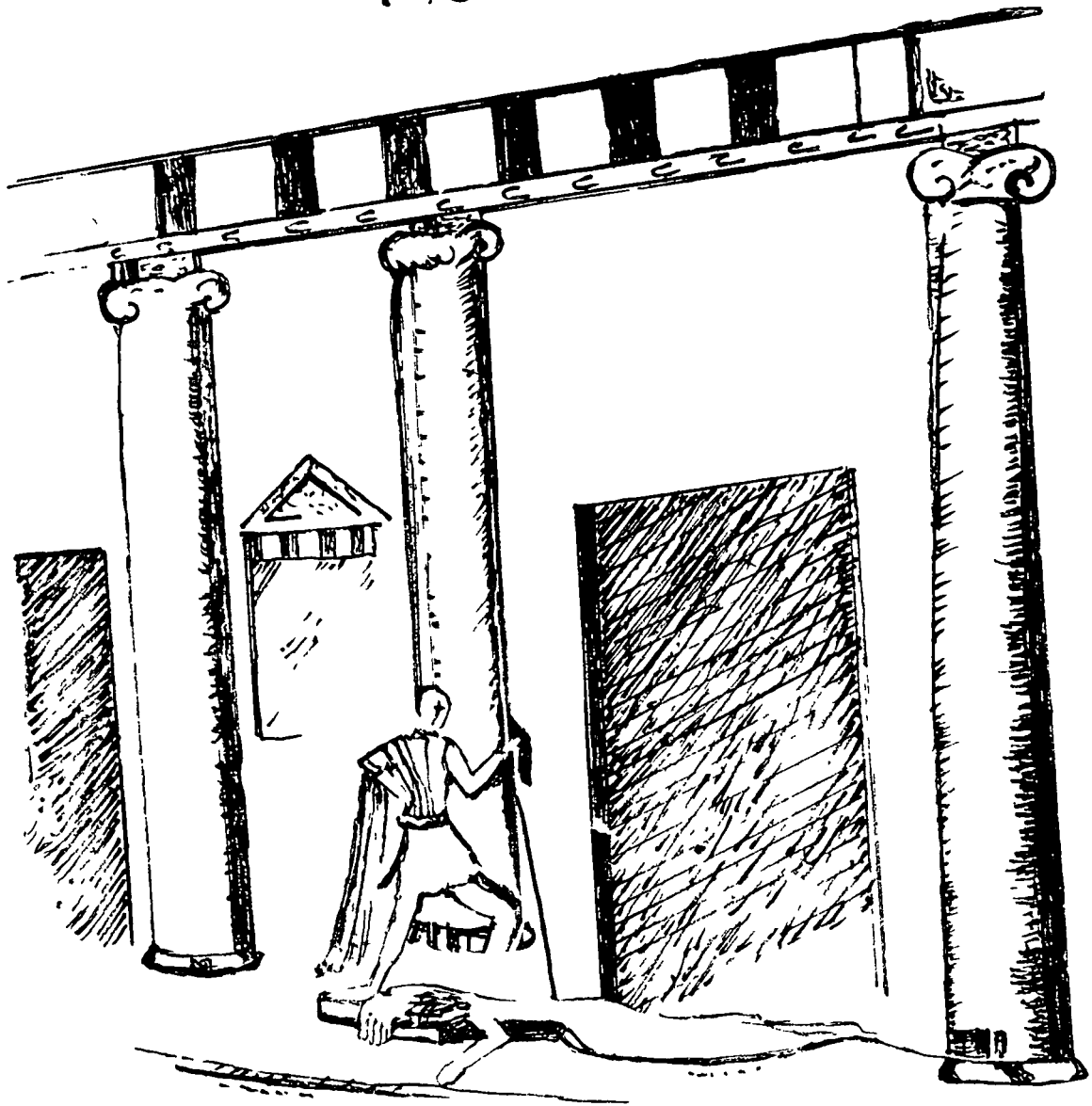
FIG. 17



EXPLANATION OF THE FIGURE

Fig. No. 18. This figure shows the stage - machinery known as 'Eccyclema' (A rolling platform) in the Ancient Greek Theatre.

FIG. 18



EXPLANATION OF THE FIGURE

Fig. No. 19. This figure shows the stage-machinery known as 'Mechane' (like a Crane) in Ancient Greek Theatre.

FIG. 19

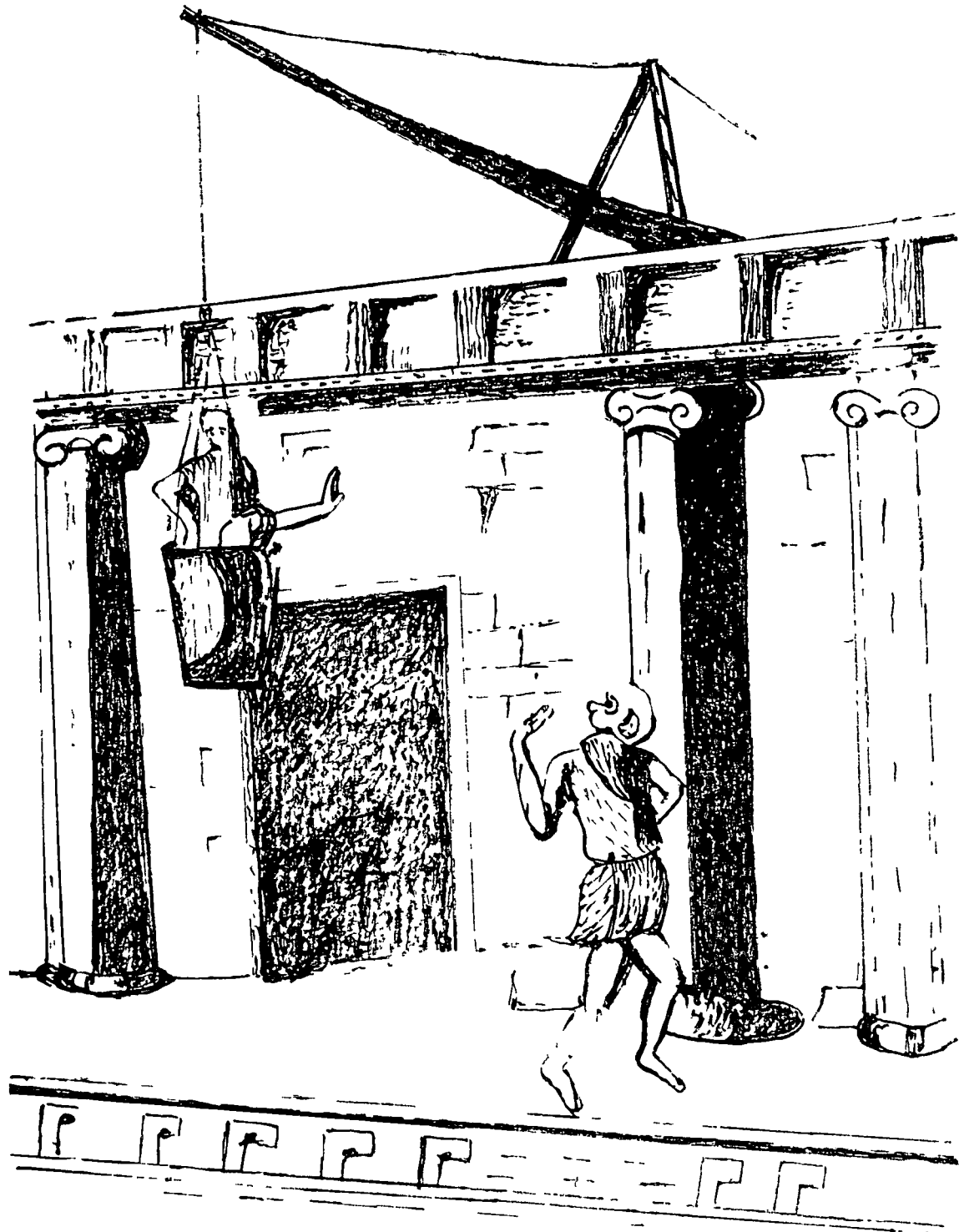
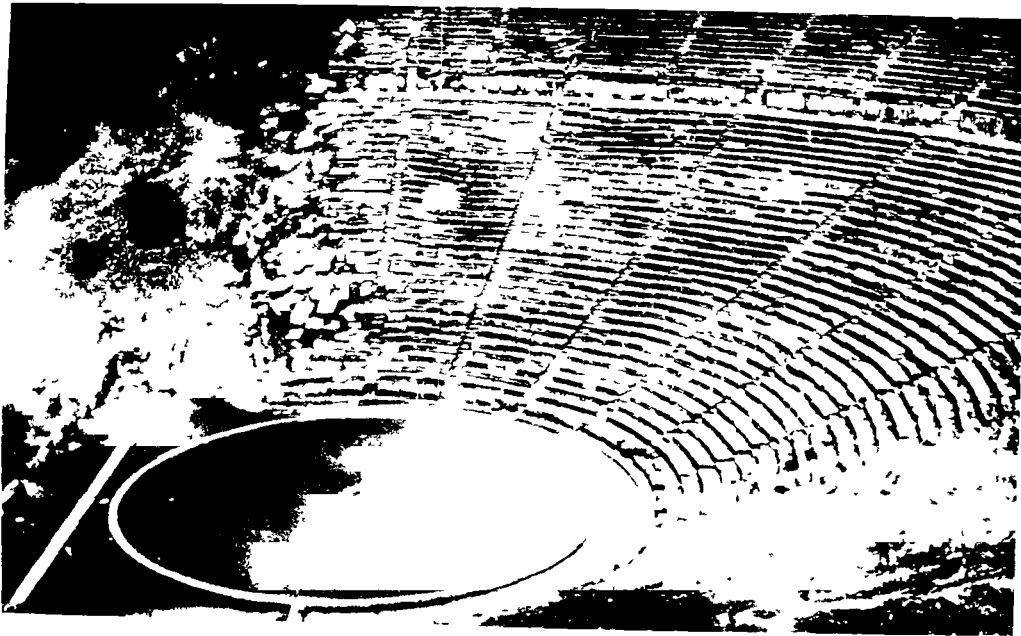


FIG. 20



THE THEATRE OF EPIDAUROS, BEFORE RECONSTRUCTION

FIG. 21



THE THEATRE OF DIONYSUS IN ATHENS. VIEW FROM THE AUDIENCE.

FIG. 22



TWO VIEWS OF THE THEATRE OF SICYON,
SHOWING LAYOUT OF STAGE BUILDINGS

FIG. 23



Earliest stone foundations, showing slots for wooden posts

FIG. 24



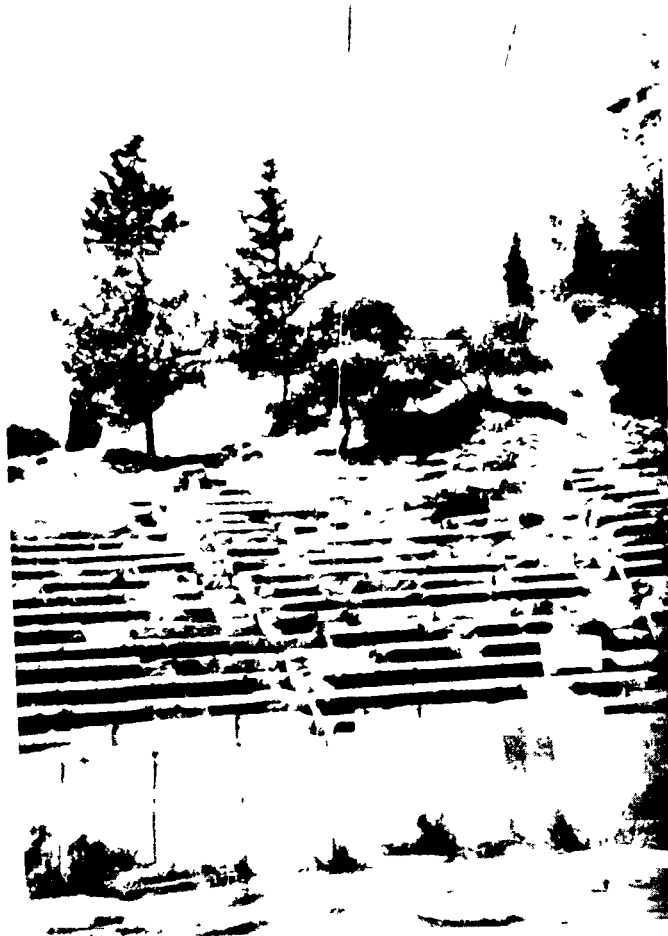
(1) Throne of the high priest

FIG. 25



VASE - PAINTING

FIG. 26



R Auditorium with gangways

FIG. 27



Orchestra with central altar base